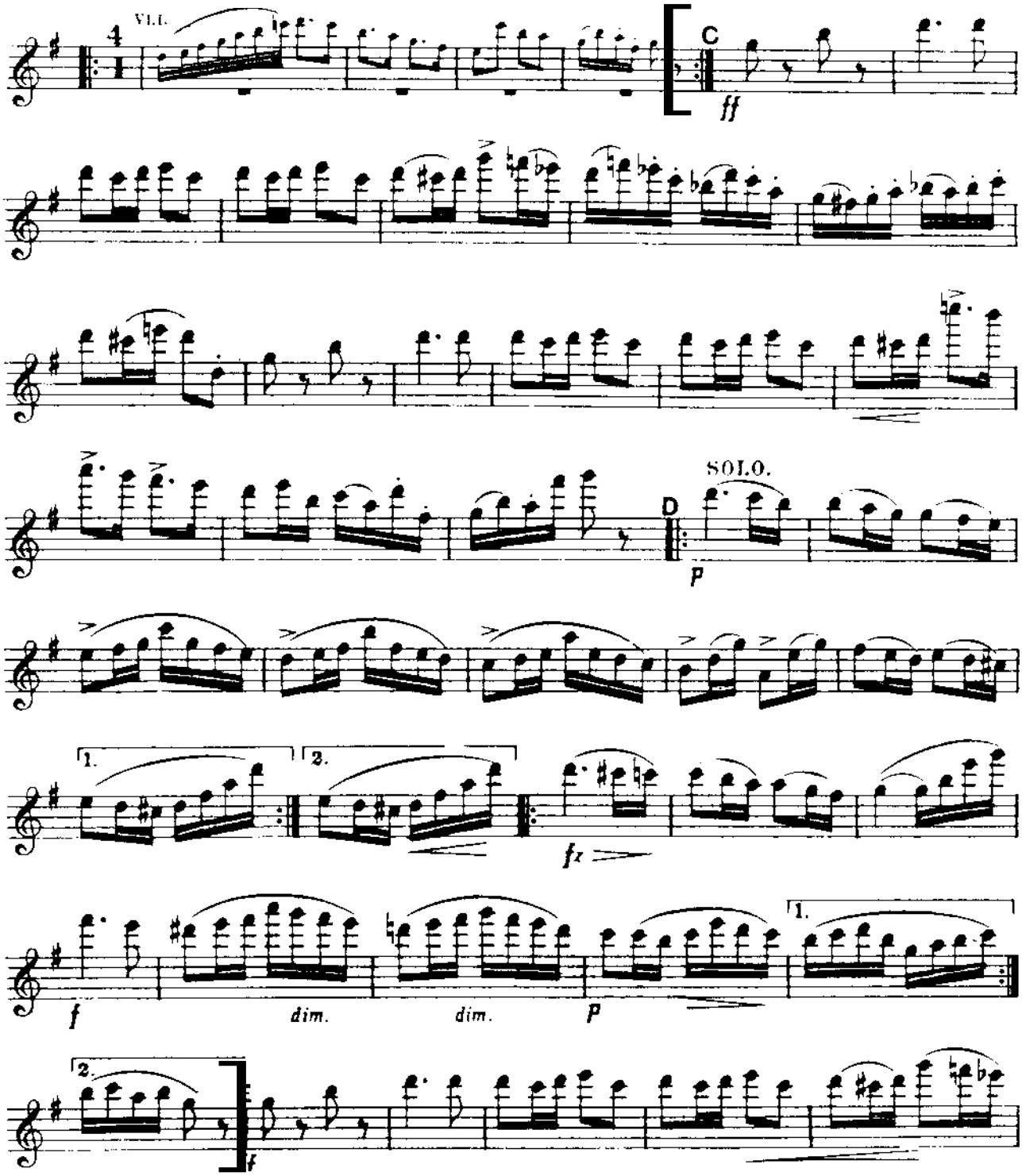
Excertos Orquestrais

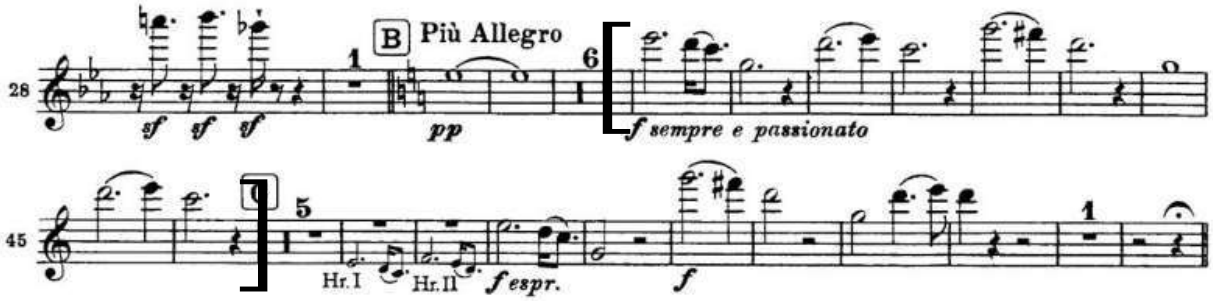
Orquestra Sinfônica Jovem de Goiás

***Flauta*:**

***A. Dvorak: Sinfonia nº 8; 4º movimento, letra C até E.**

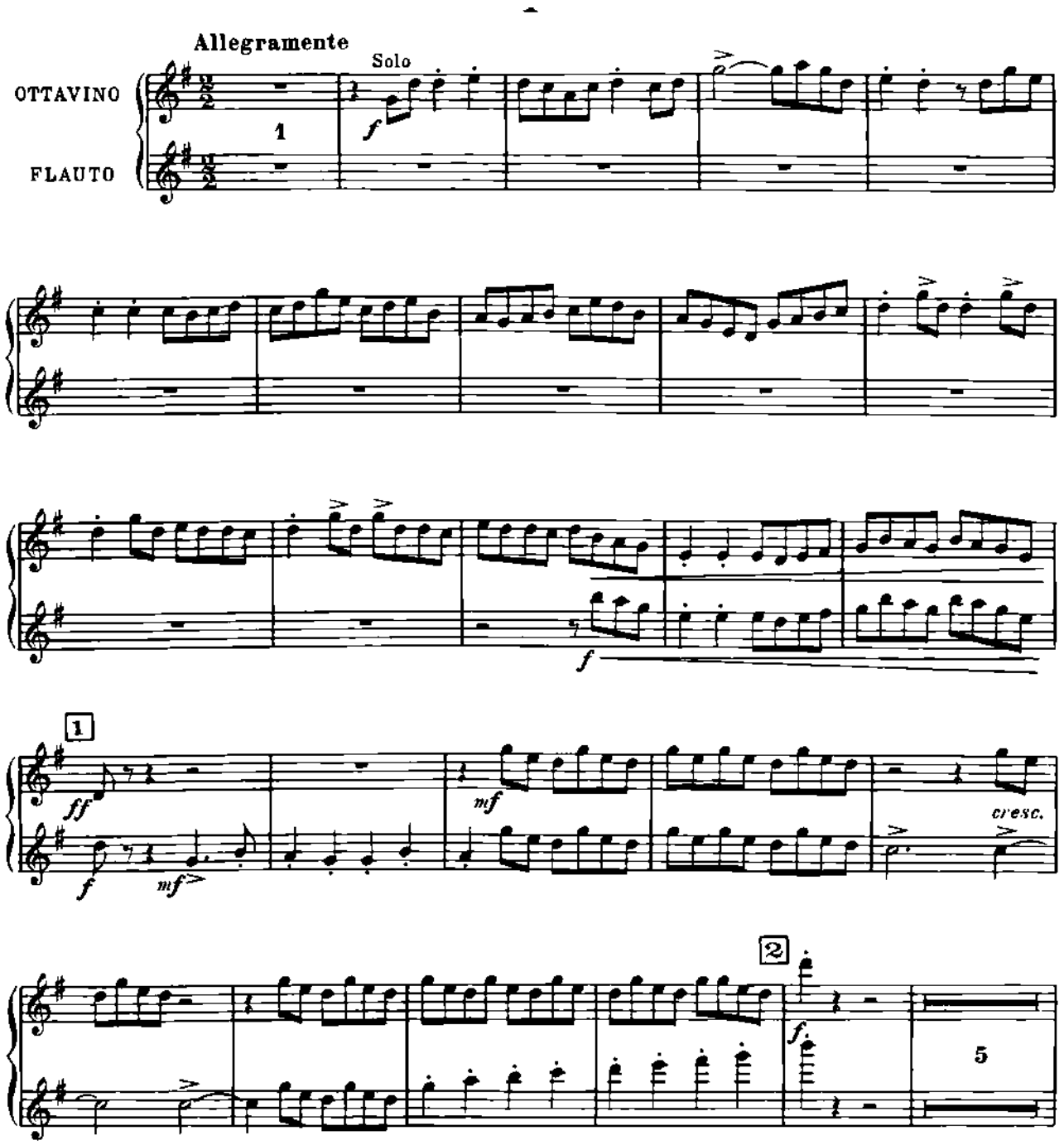


***J. Brahms: Sinfonia N. 1, Op. 68: 4° movimento, compassos 38 a 46**



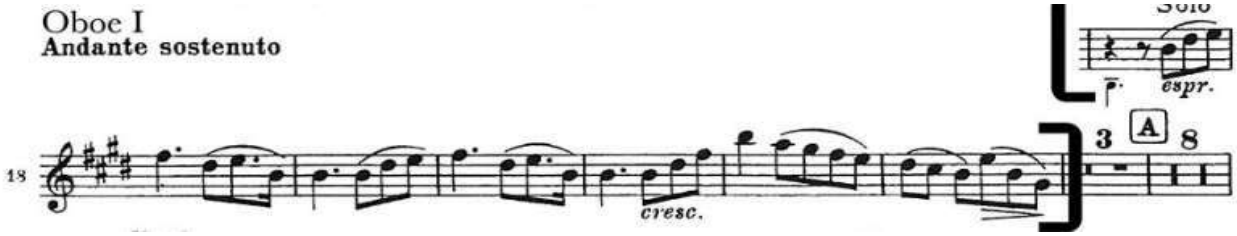
Piccolo:

*** M. Ravel Concerto em Sol para Piano: Do Inicio até a Cifra 2**



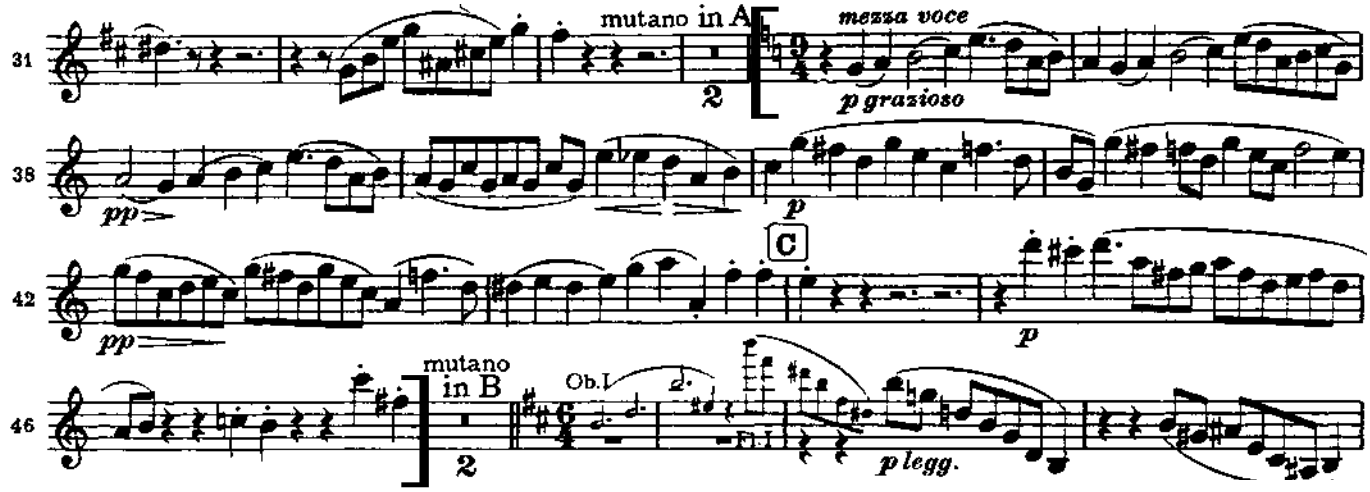
Oboé:

***J. Brahms: Sinfonia N. 1, Op. 68: 2º movimento, compasso 17 ao 23.**

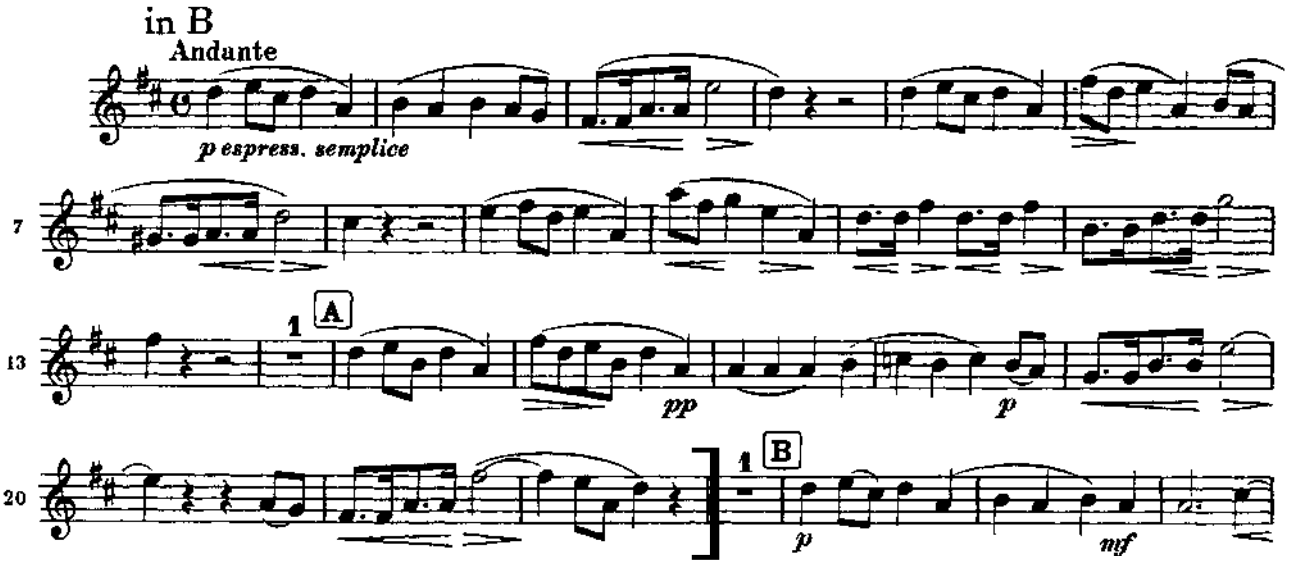


Clarinete

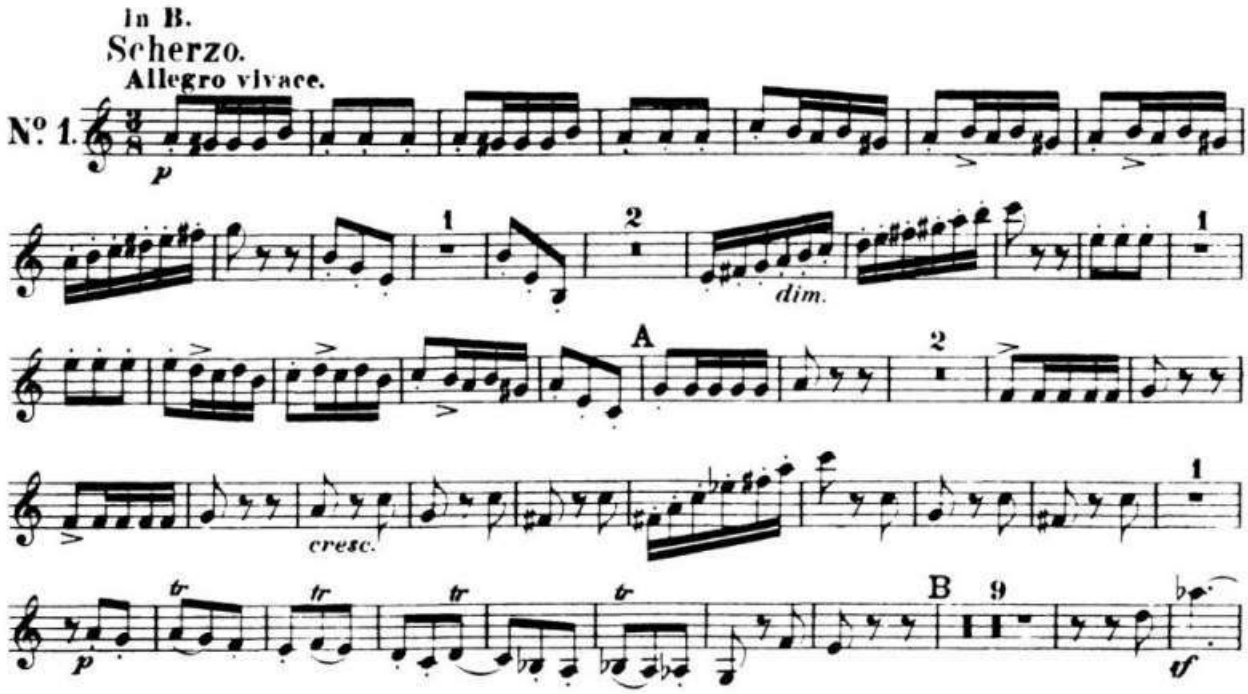
***J. Brahms Sinfonia N°3 em Fá Maior Op. 96 - 1° Mov compasso 36 ao 46**



***J. Brahms Sinfonia N°3 em Fá Maior Op. 96 - 2° Mov Inicio ao compasso 22**

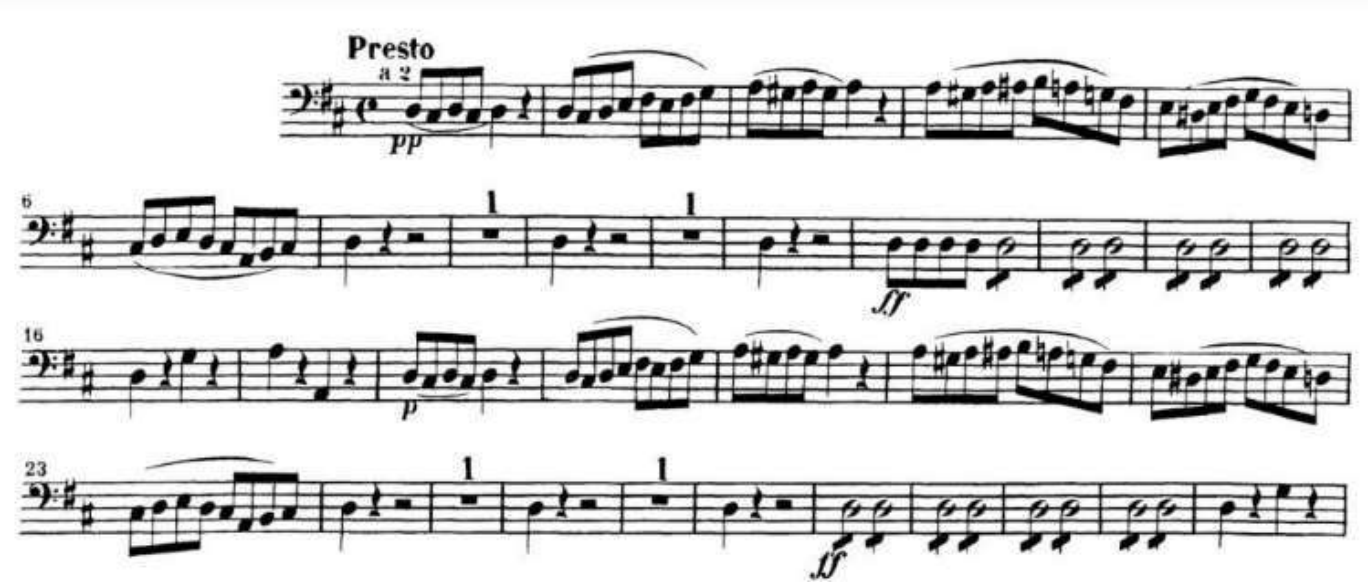


***F. Mendelssohn: Sonho de uma Noite de Verão, Op. 61: Scherzo: início até letra B.**

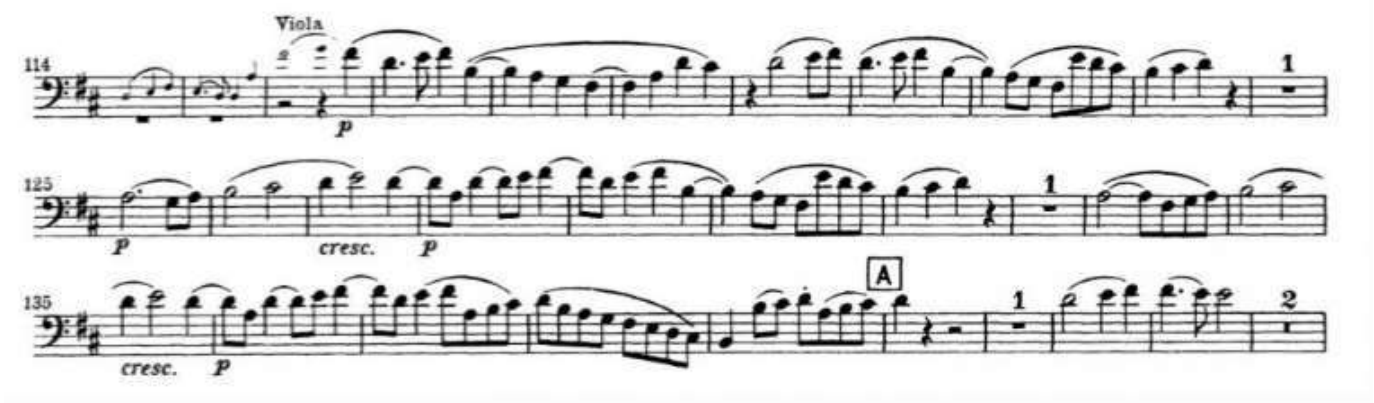


Fagote

*W. A. Mozart: Bodas de Fígaro: Abertura, início ao compasso 24.



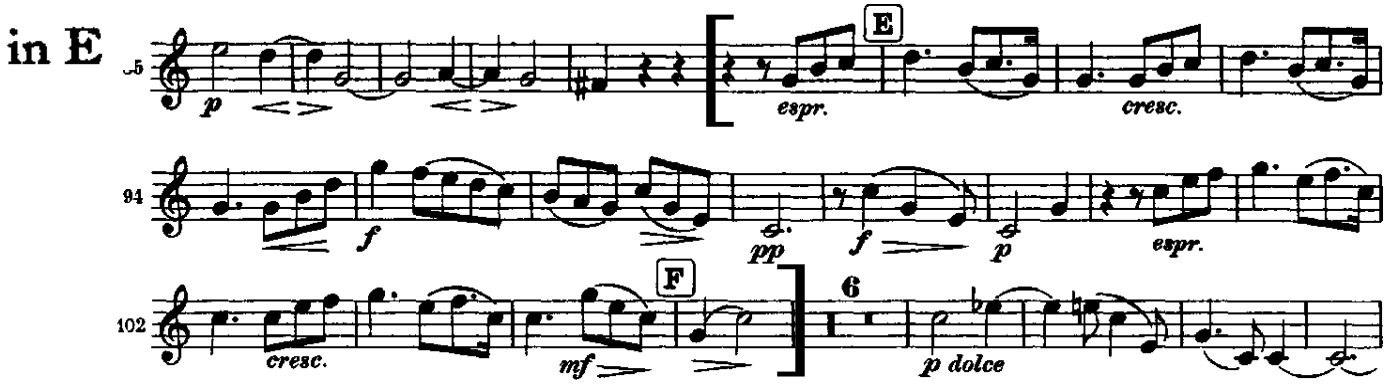
*L. van Beethoven: Sinfonia N. 9, 4º movimento, compasso 116 ao 140.



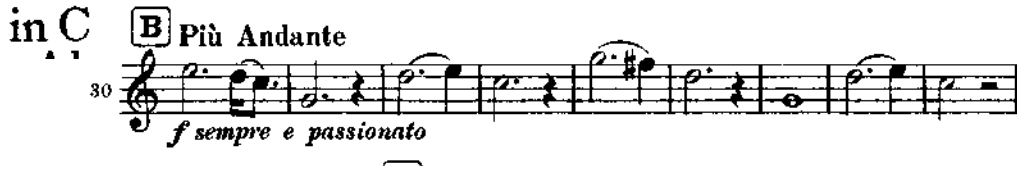
Trompa

***Trompa Aguda (parte de 1º Trompa):**

***J. Brahms Sinfonia: N. 1: 2º mov. – compasso 90 até 105.**

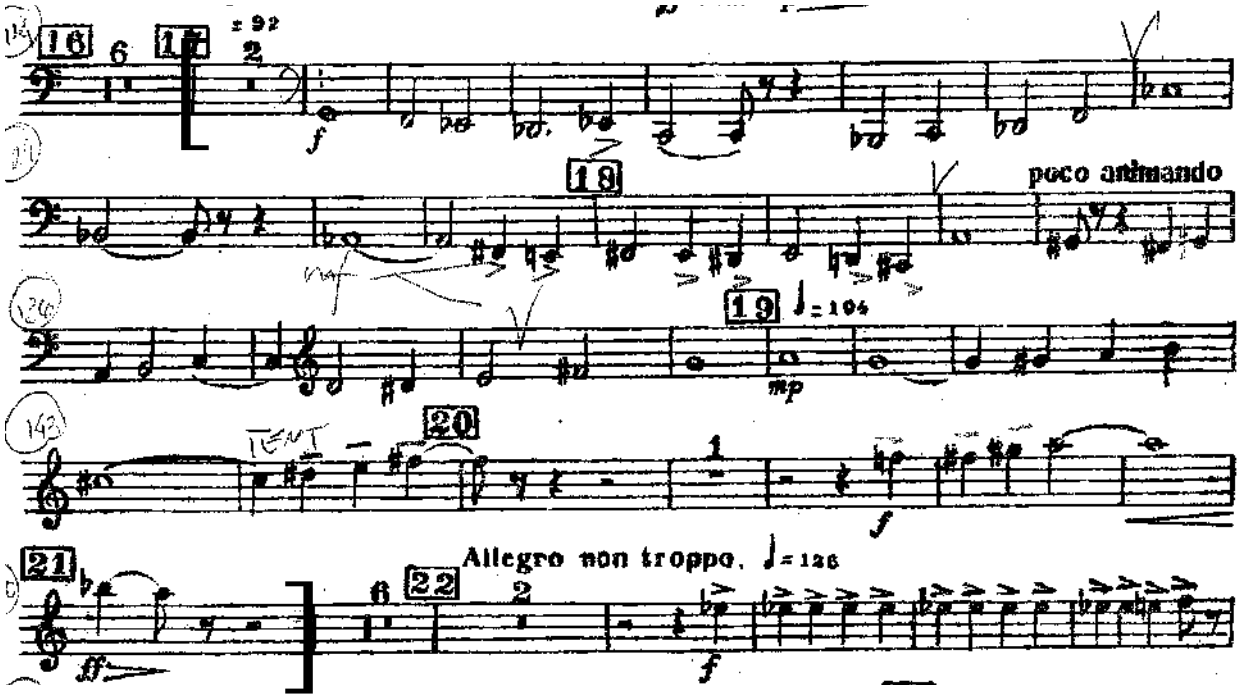


***J. Brahms Sinfonia: N. 1, 4° Mov compasso 30 até 38**



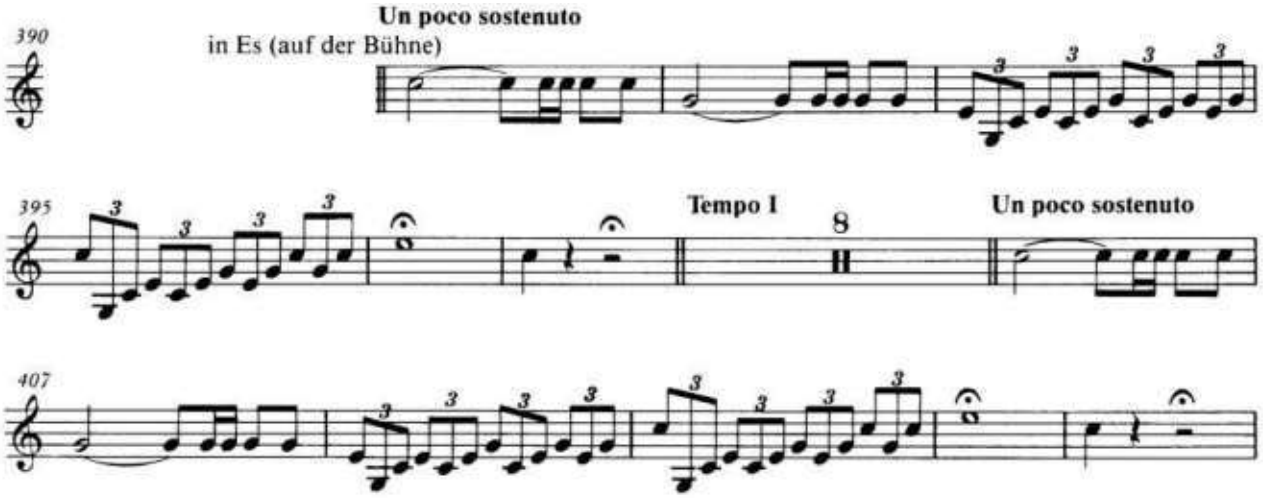
**Trompa Grave (parte de 2º Trompa):*

***D. Shostakovich: Sinfonia n°5 em ré menor: 2a. <u>Trompa in F</u>. N° 17 até 21**

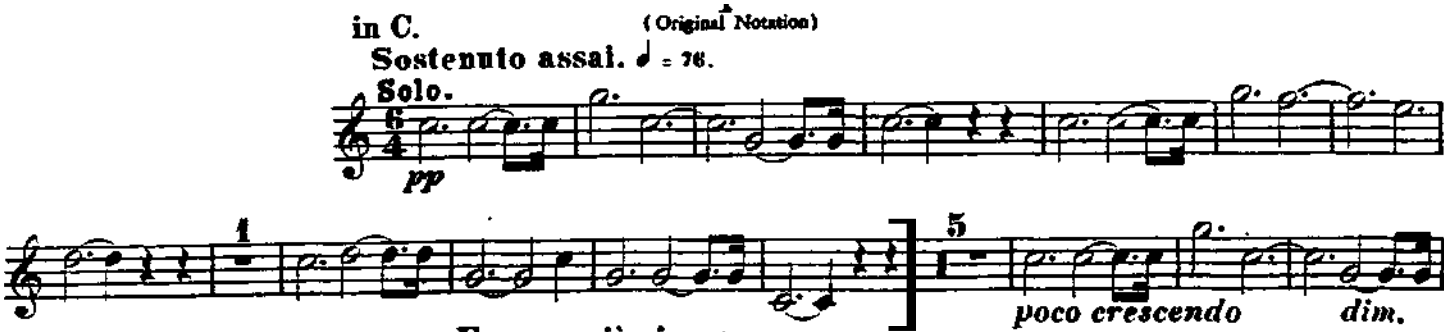


Trompete

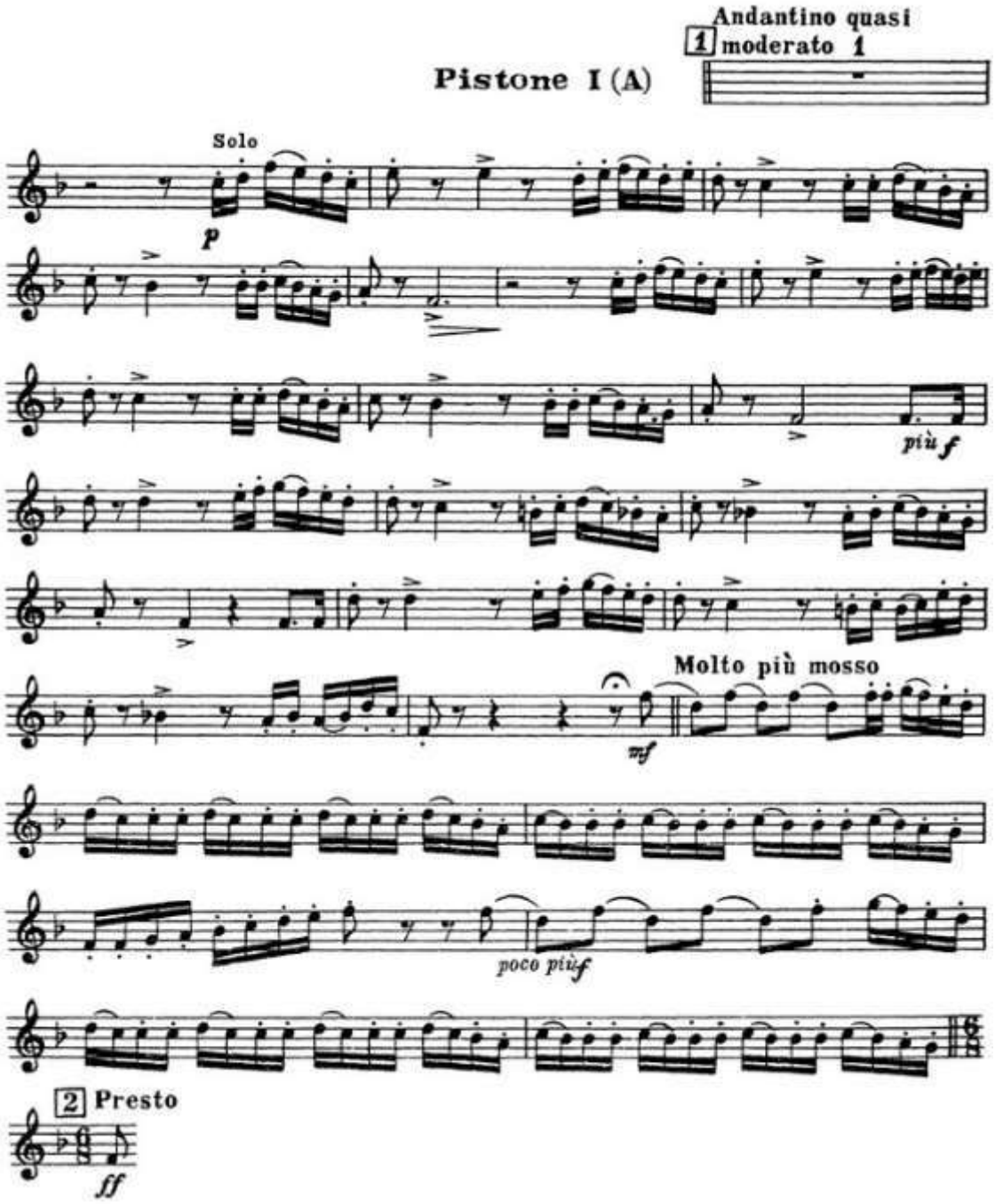
*** L. van Beethoven: Abertura Leonora nº 2, (trompete offstage).**



***R. Schumann Sinfonia N°2 em dó Maior op.61: 1° mov.: Compassos 1 ao 13**

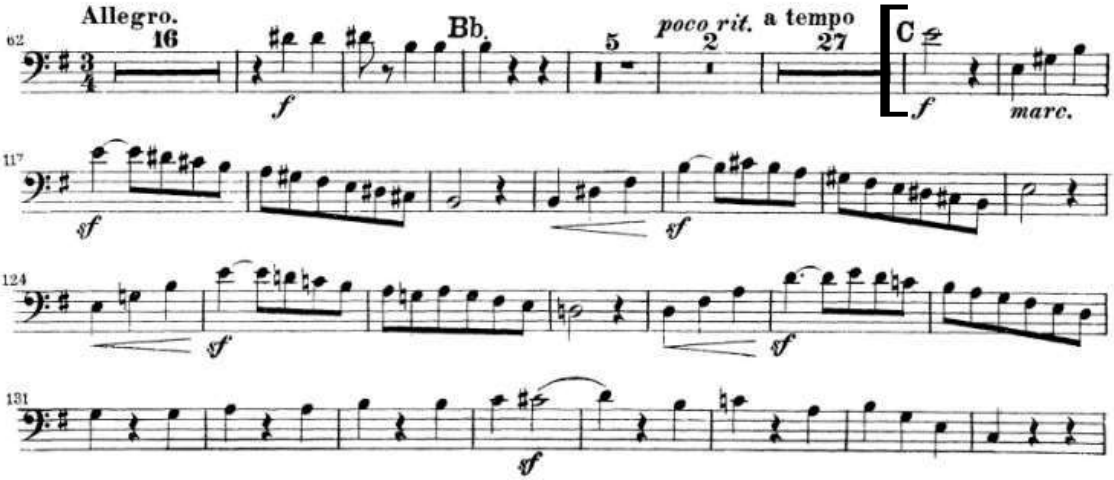


***P. I. Tchaikovsky – 'Lago dos Cisnes' Dança Napolitana.**

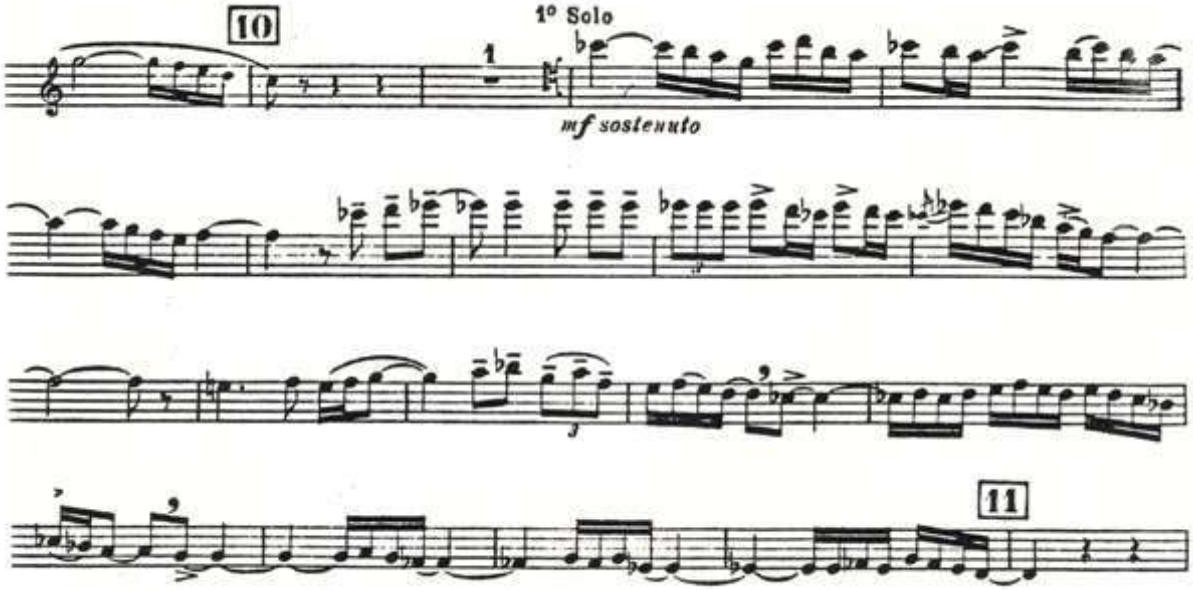


Trombone

***G. Rossini: La Gazza Ladra: Abertura, letra C até compasso 138.**

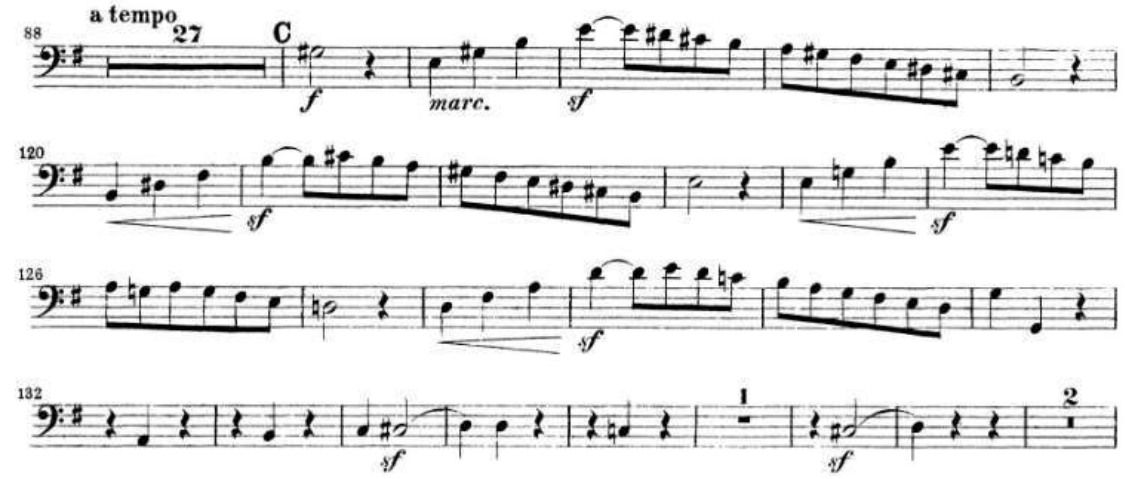


***M. Ravel: Bolero (solo)**

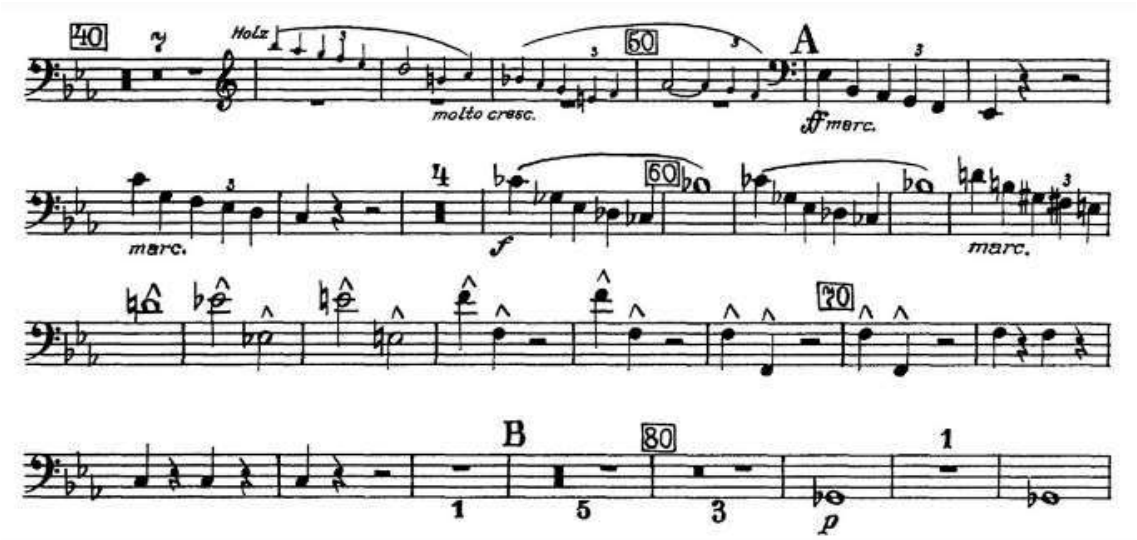


Trombone Baixo

***G. Rossini: La Gazza Ladra: Abertura, letra C até compasso 138.**

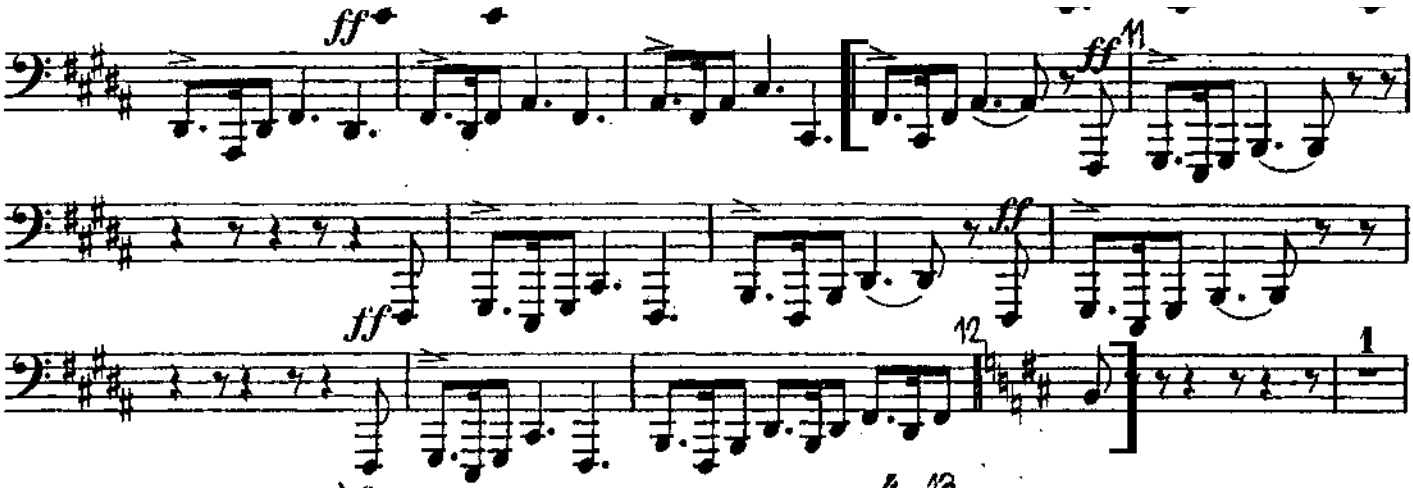


***Bruckner: Sinfonia N. 4, "Romantica": 1º movimento, letra A à B.**



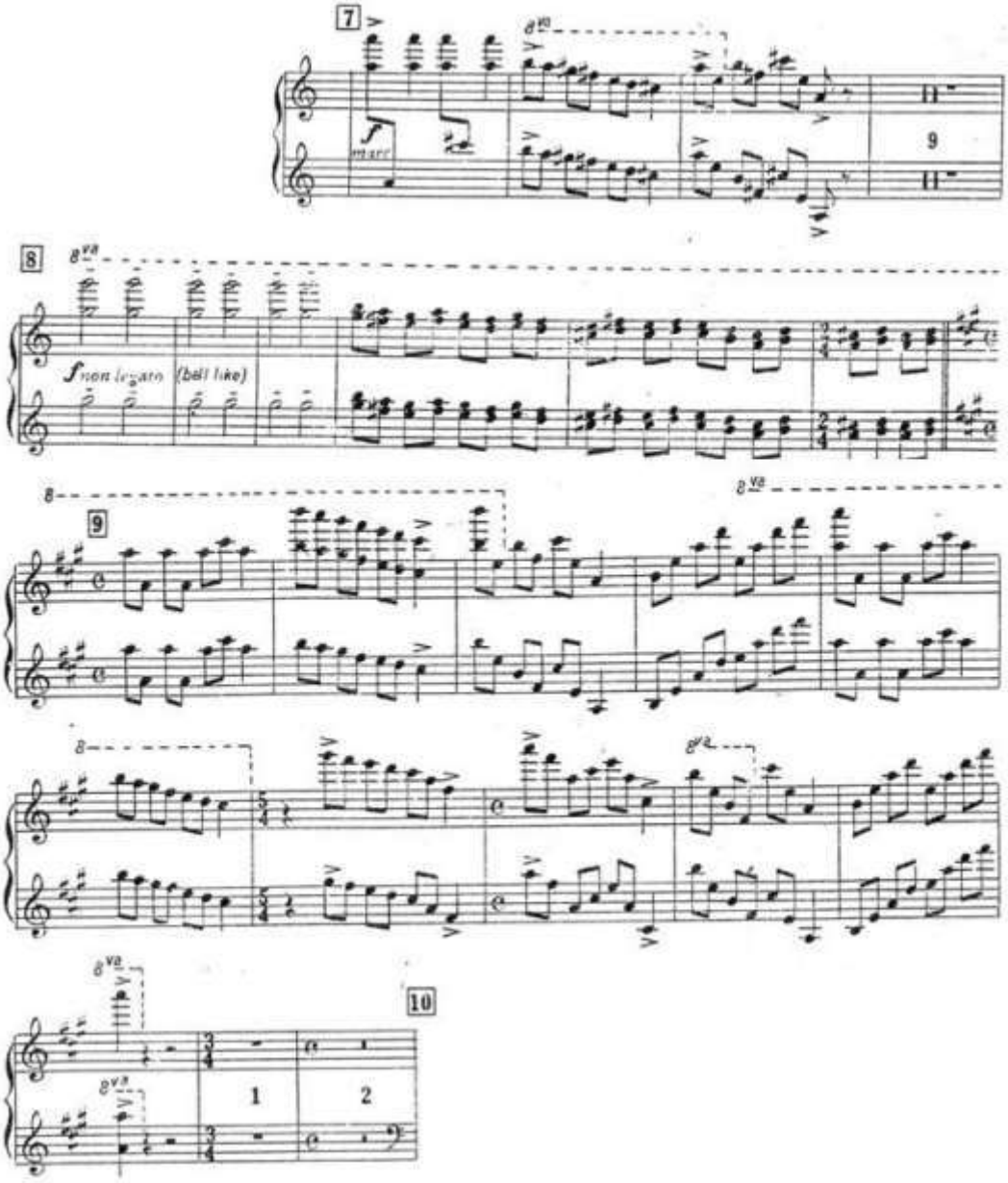
Tuba:

R. Wagner: Die Walkure: Cavalgada das Valquírias - 1 compasso antes do n° 11 até 12.



Piano*:

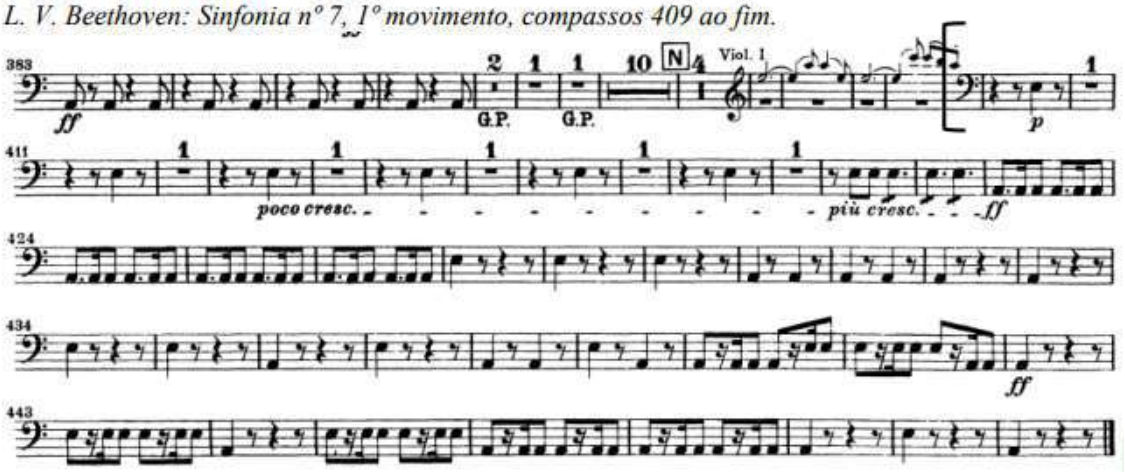
A. Copland: Appalachian Spring – 7 ao 10



Percussão:

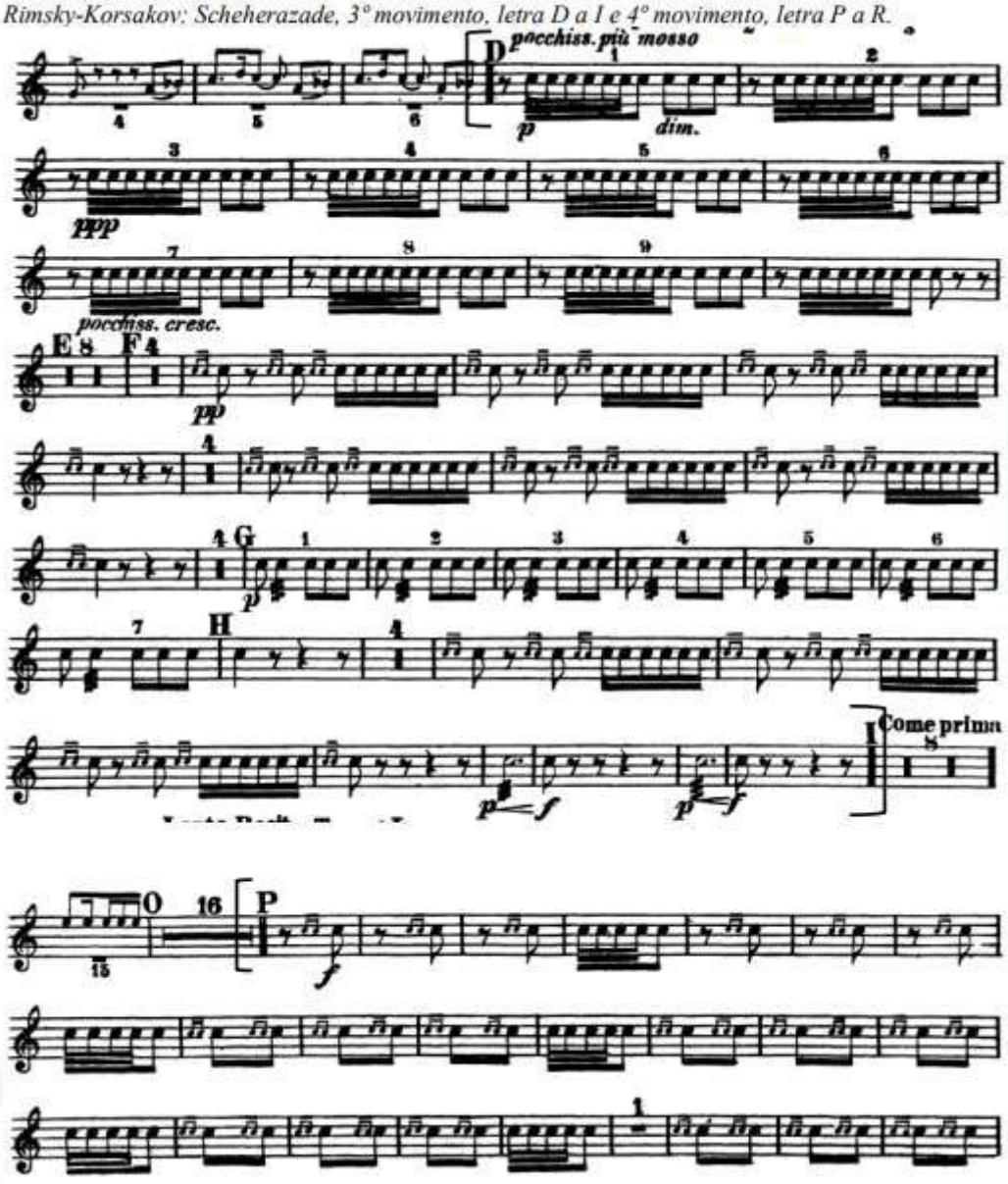
PERCUSSÃO - TÍMPANOS

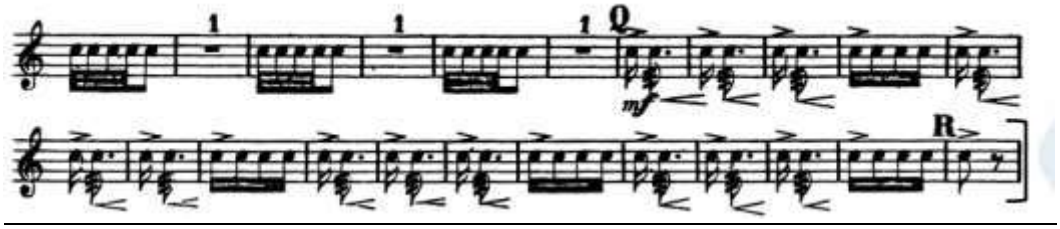
L. V. Beethoven: Sinfonia nº 7, 1º movimento, compassos 409 ao fim.



PERCUSSÃO – CAIXA CLARA

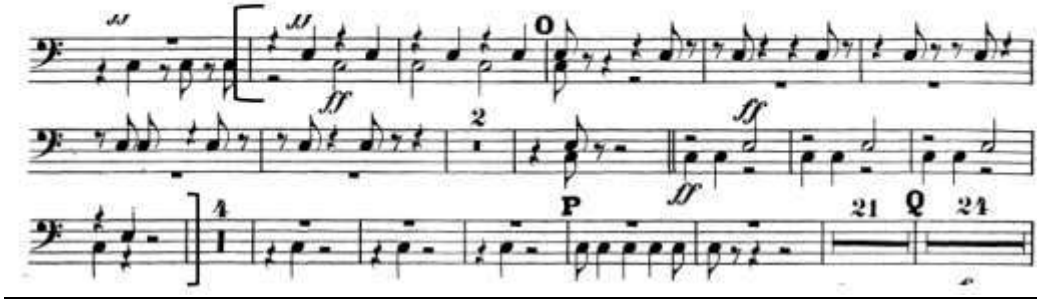
Rimsky-Korsakov: Scheherazade, 3º movimento, letra D a I e 4º movimento, letra P a R.





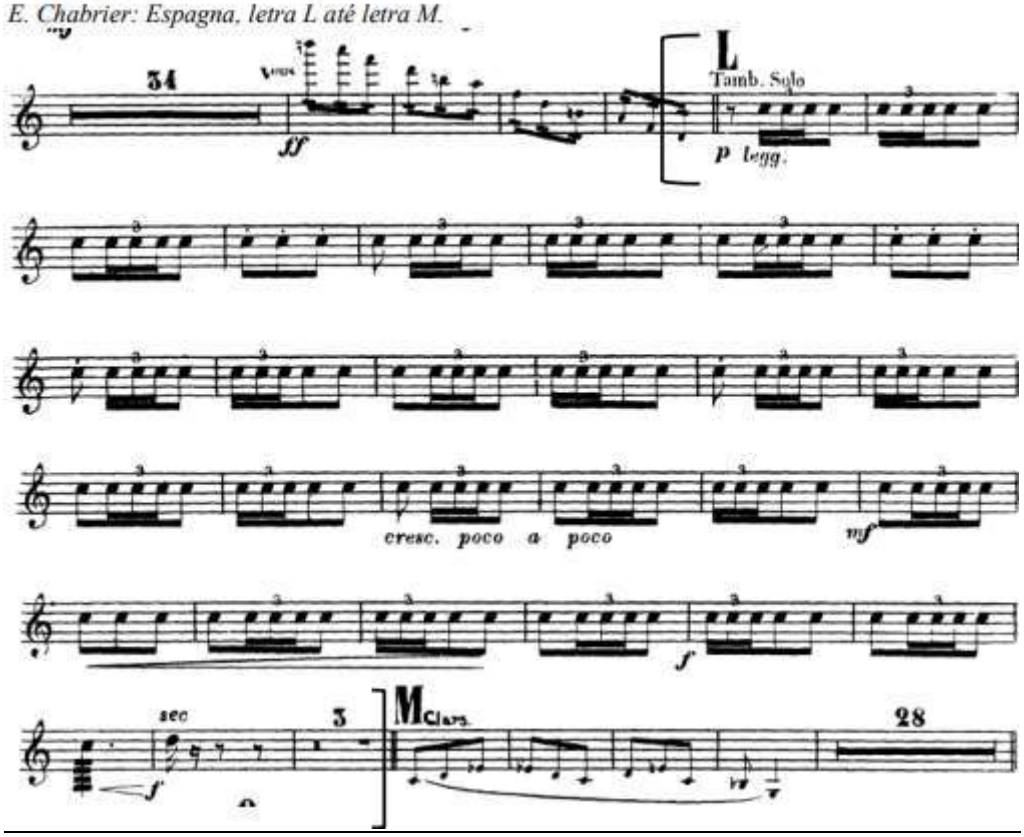
PERCUSSÃO – PRATO

P. I. Tchaikovsky: Abertura Romeu e Julieta, dois compassos antes de O até 12 depois de O.



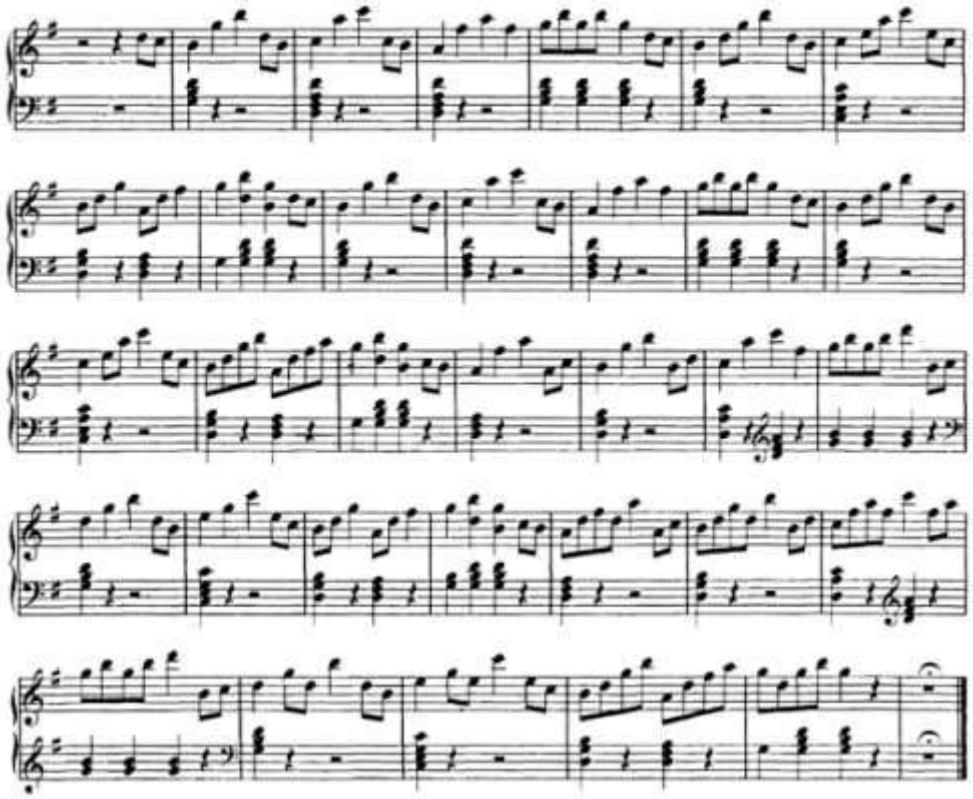
PERCUSSÃO – PANDEIRO

E. Chabrier: Espagna, letra L até letra M.



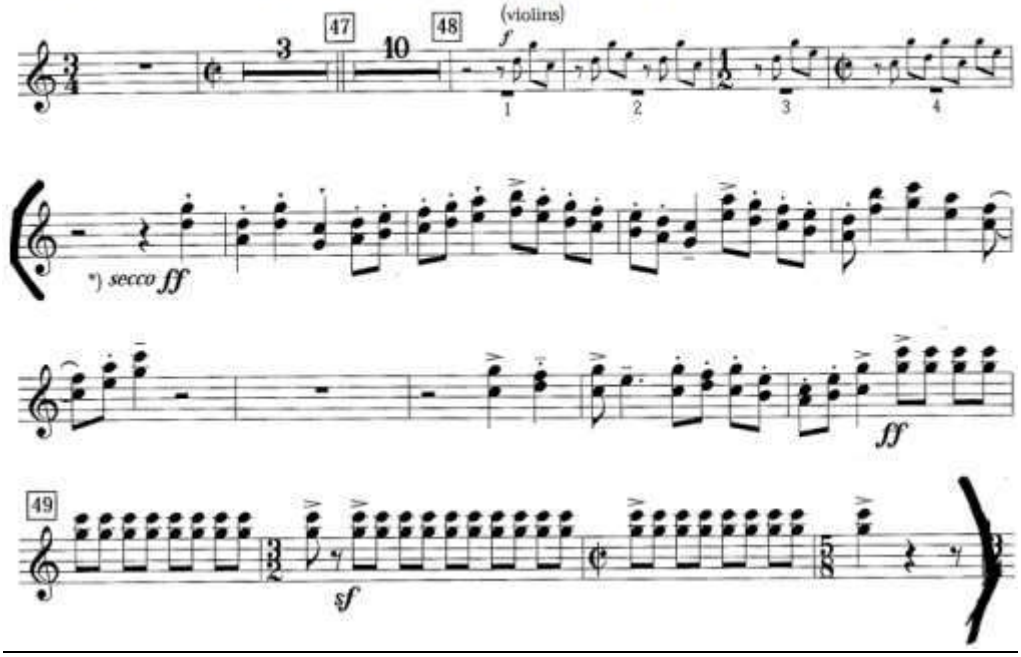
PERCUSSÃO – GLOCKENSPIEL

W. A. Mozart: A Flauta Mágica



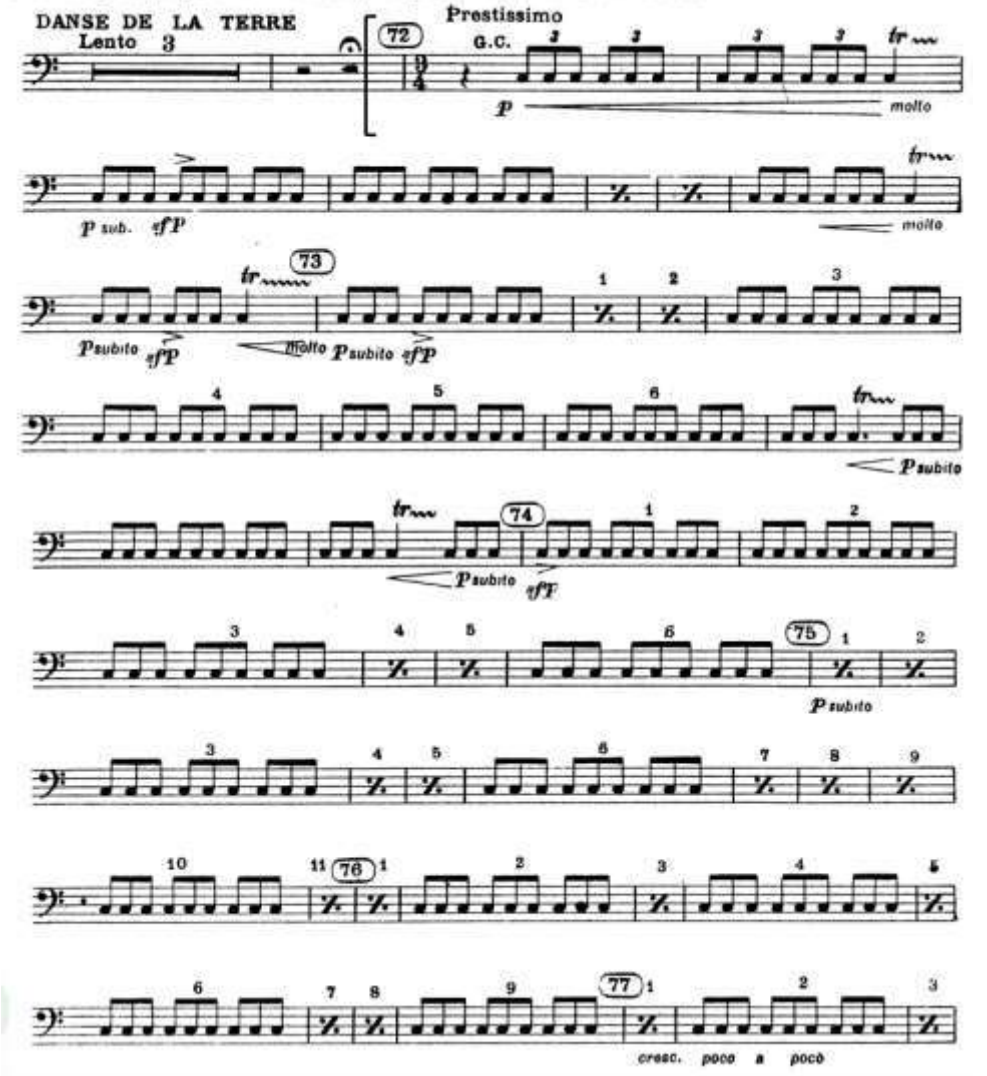
PERCUSSÃO – XILOFONE

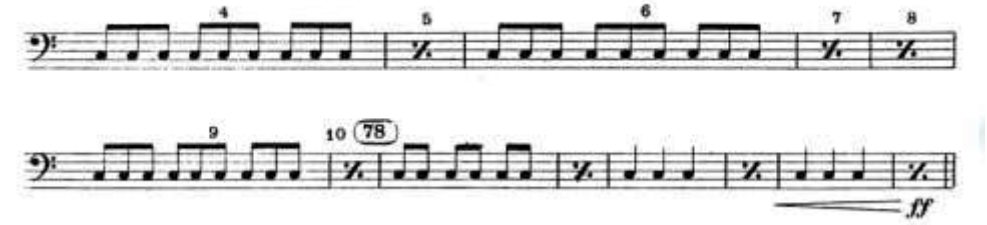
A. Copland: Appalachian Spring, de 48 até 4 compasso depois de 49.



PERCUSSÃO – BUMBO

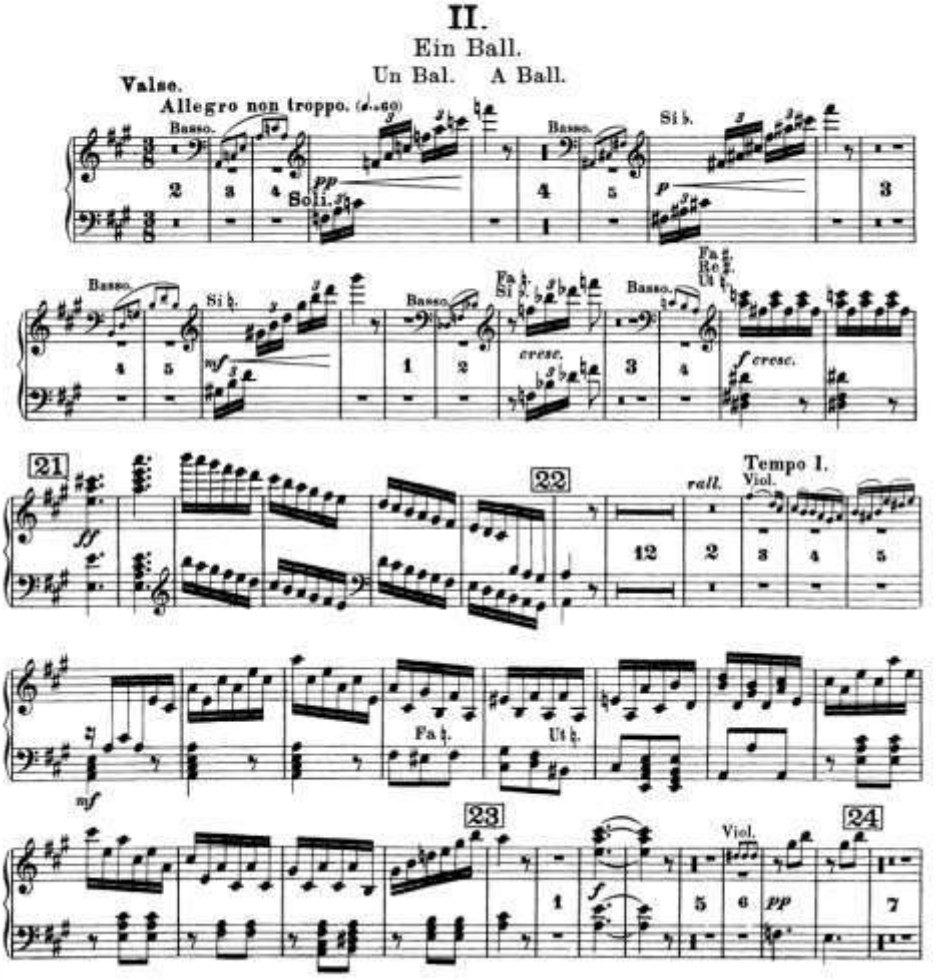
Stravinsky: Sagração da Primavera, Dança da Terra, número 72 ao 80.



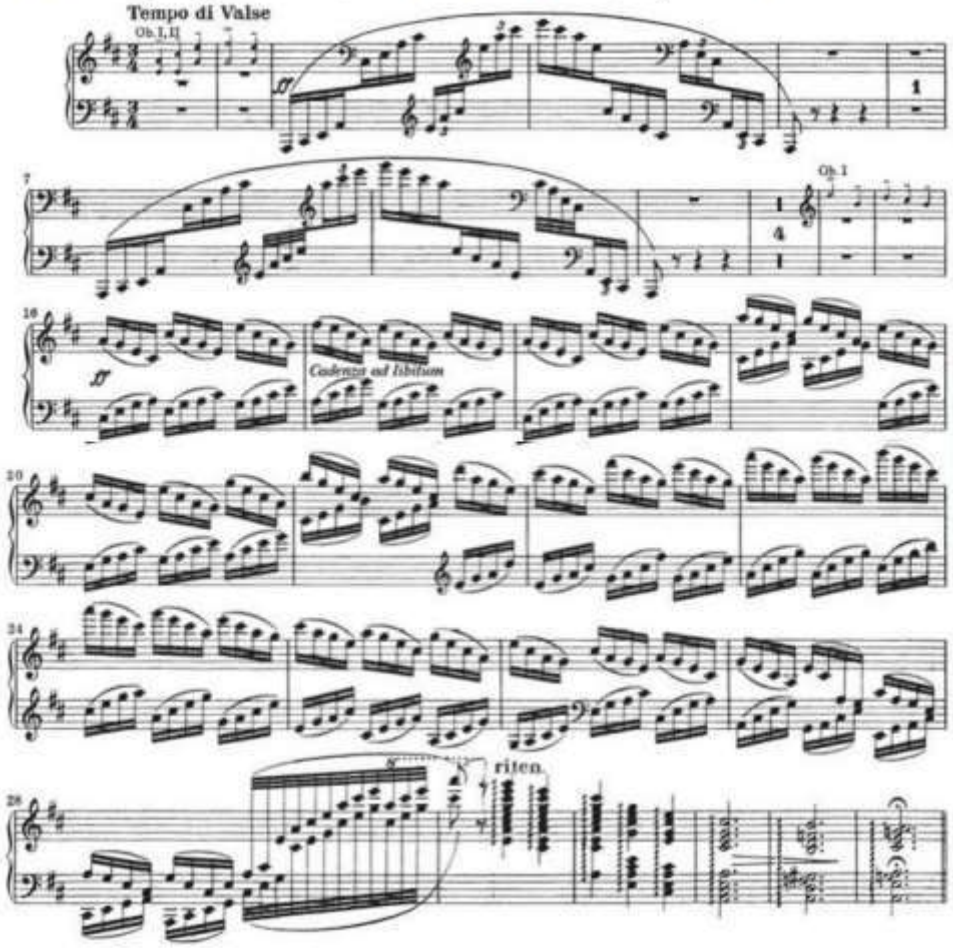


HARPA

H. Berlioz: Sinfonia Fantástica, 2º movimento, 1ª harpa: 1ª página.

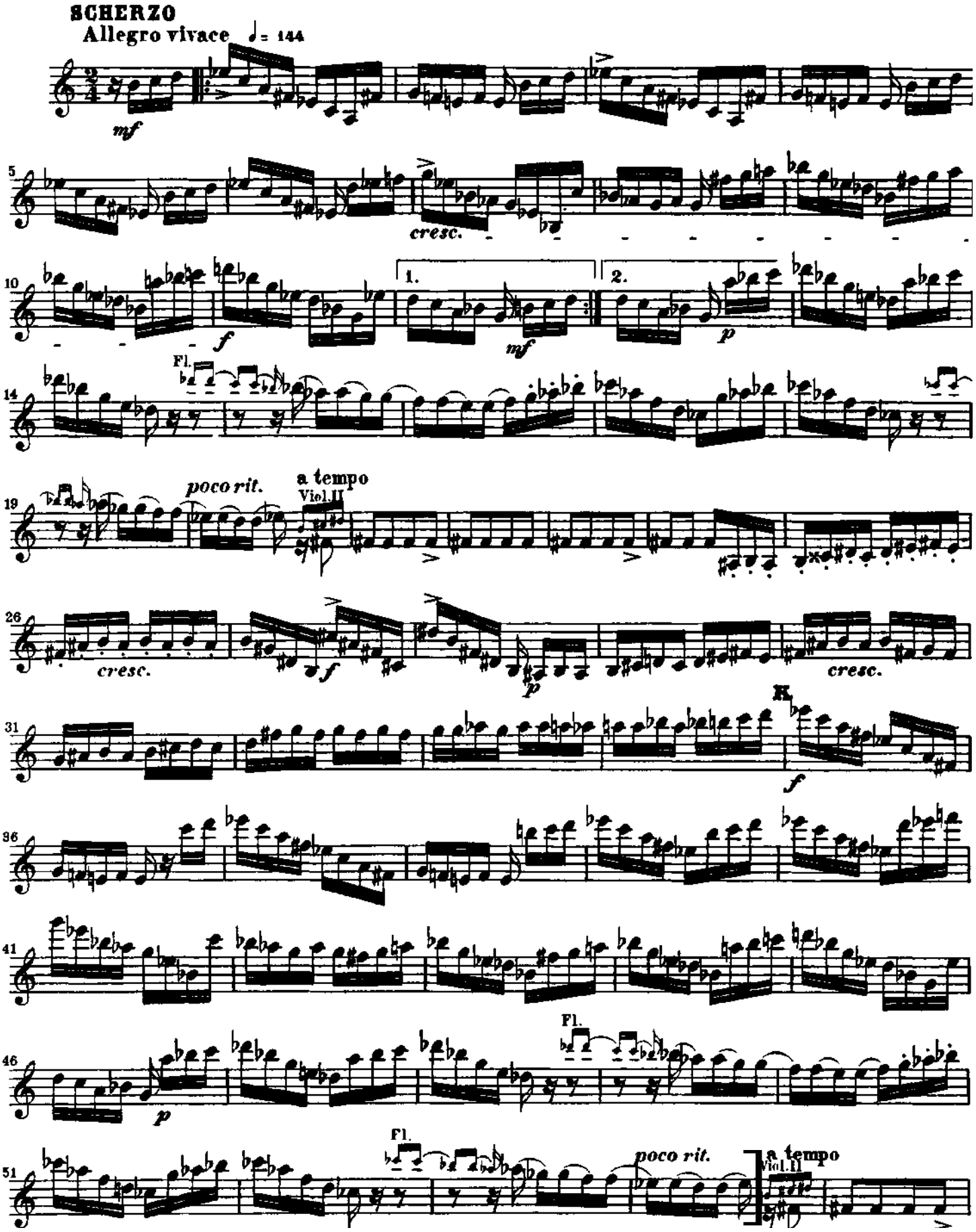


P. I. Tchaikovsky: O Quebra Nozes, suite N. 1: Valsa das Flores, compassos 3 a 33.

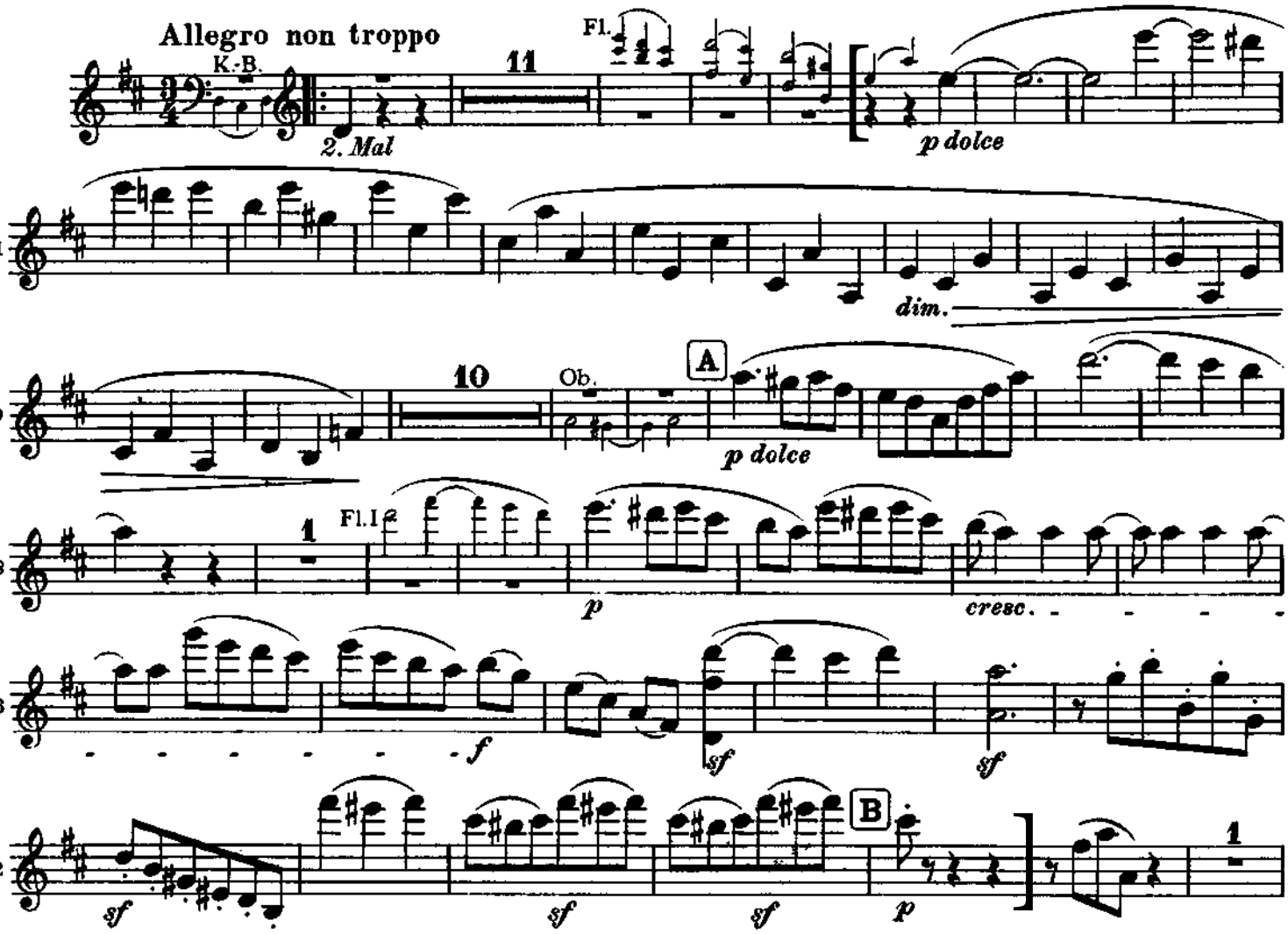


VIOLINO

***R. Schumann: Sinfonia n°2 em dó maior, op 61- 2° Mov, Scherzo: Compasso 1 a 54**

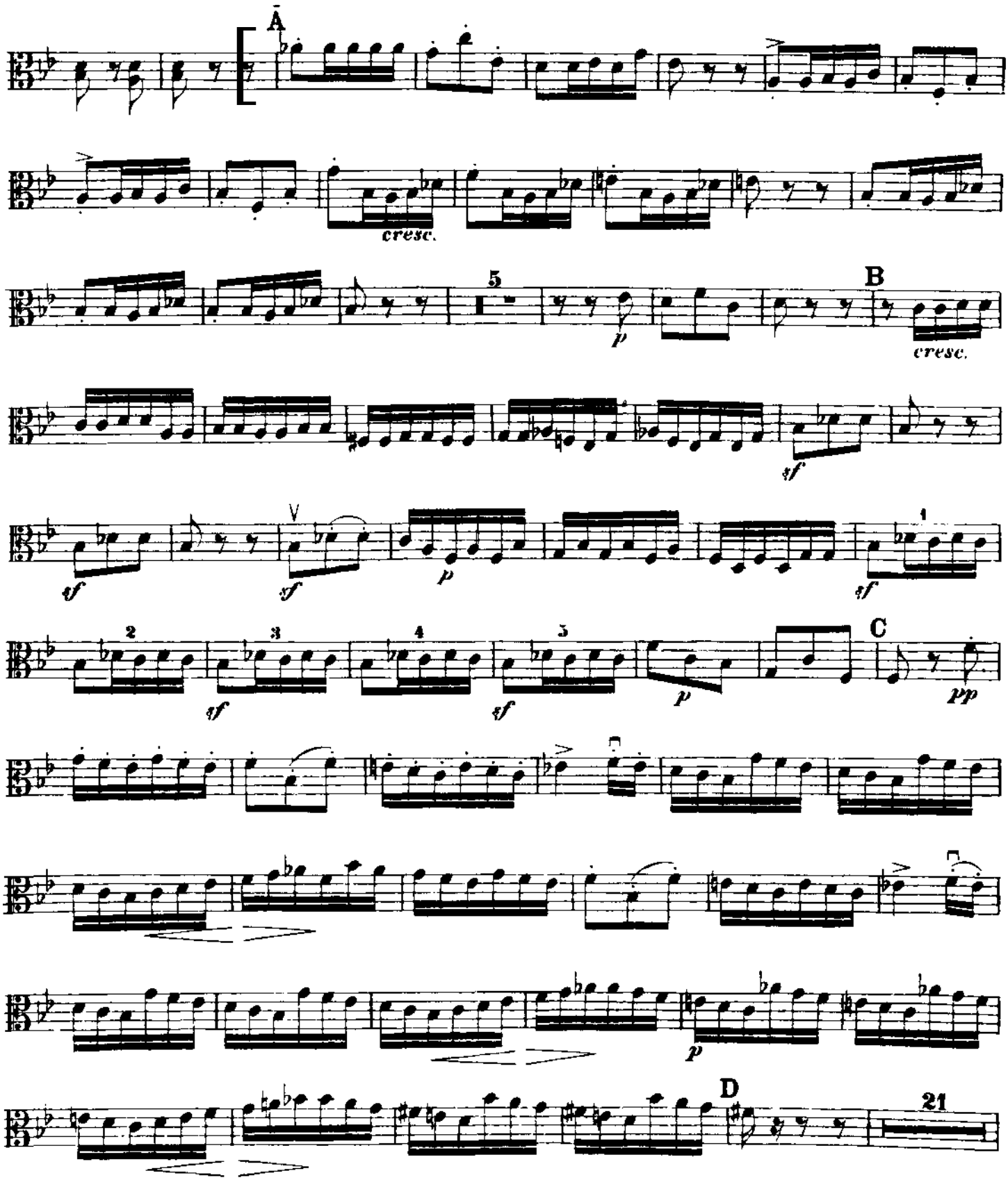


*J. Brahms Sinfonia N°2 em ré maior, op. 73 - 1° mov, compasso 17 até 66.

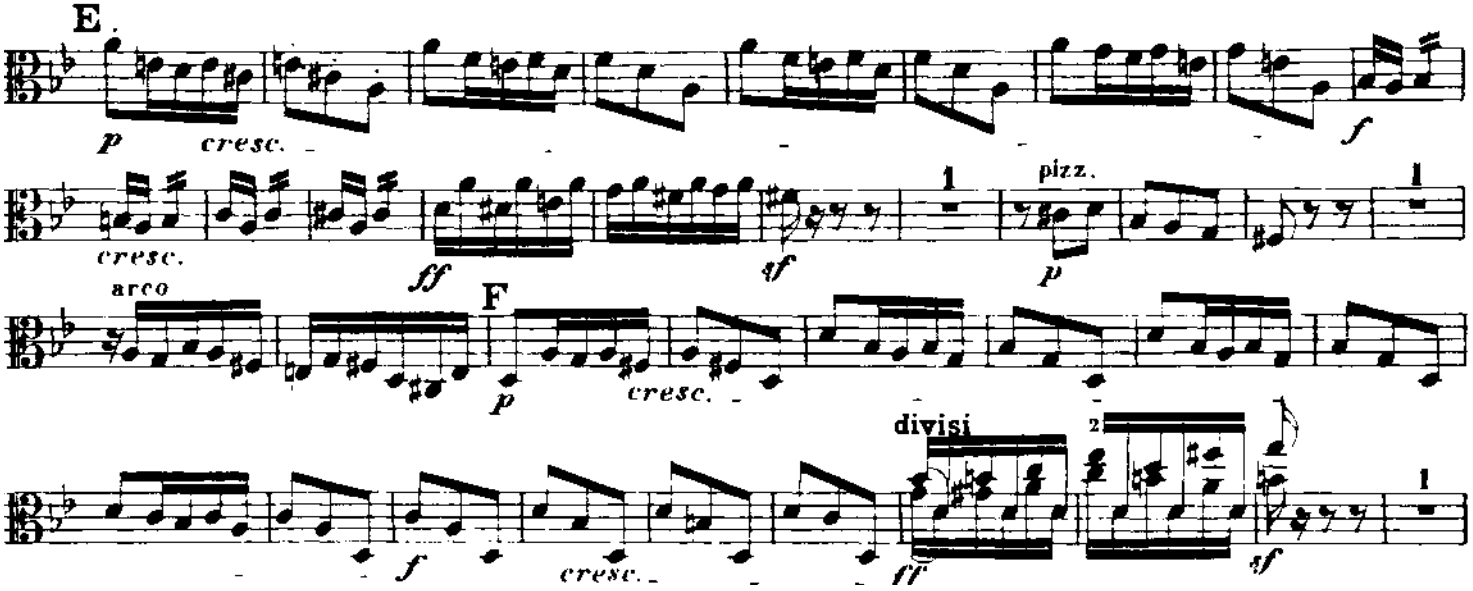


Viola:

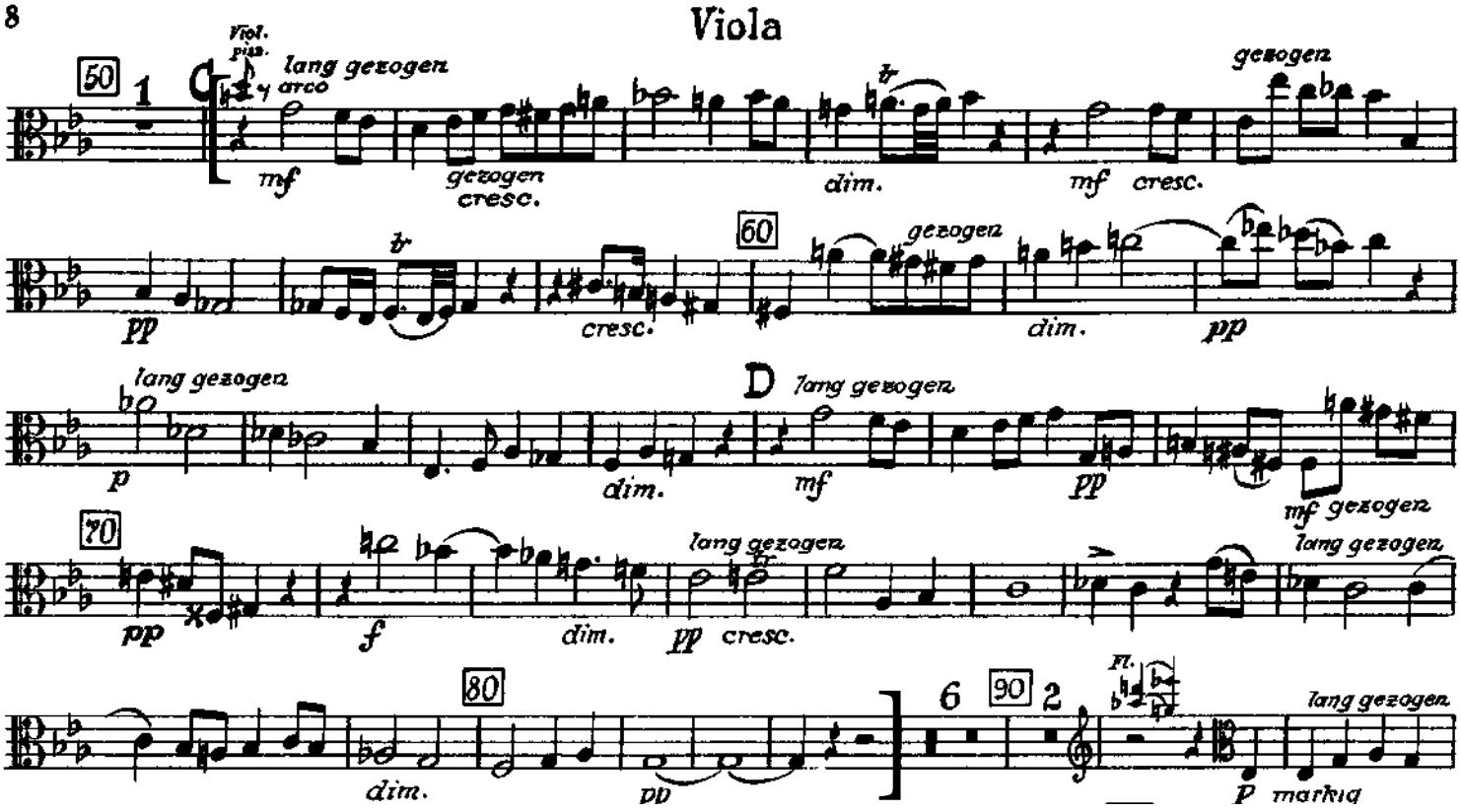
***F. Mendelssohn: Sonho de uma Noite de Verão, Scherzo- Da letra A até letra D**



***F. Mendelssohn: Sonho de uma Noite de Verão: Scherzo: da letra E ate 8 compassos antes da letra G.**

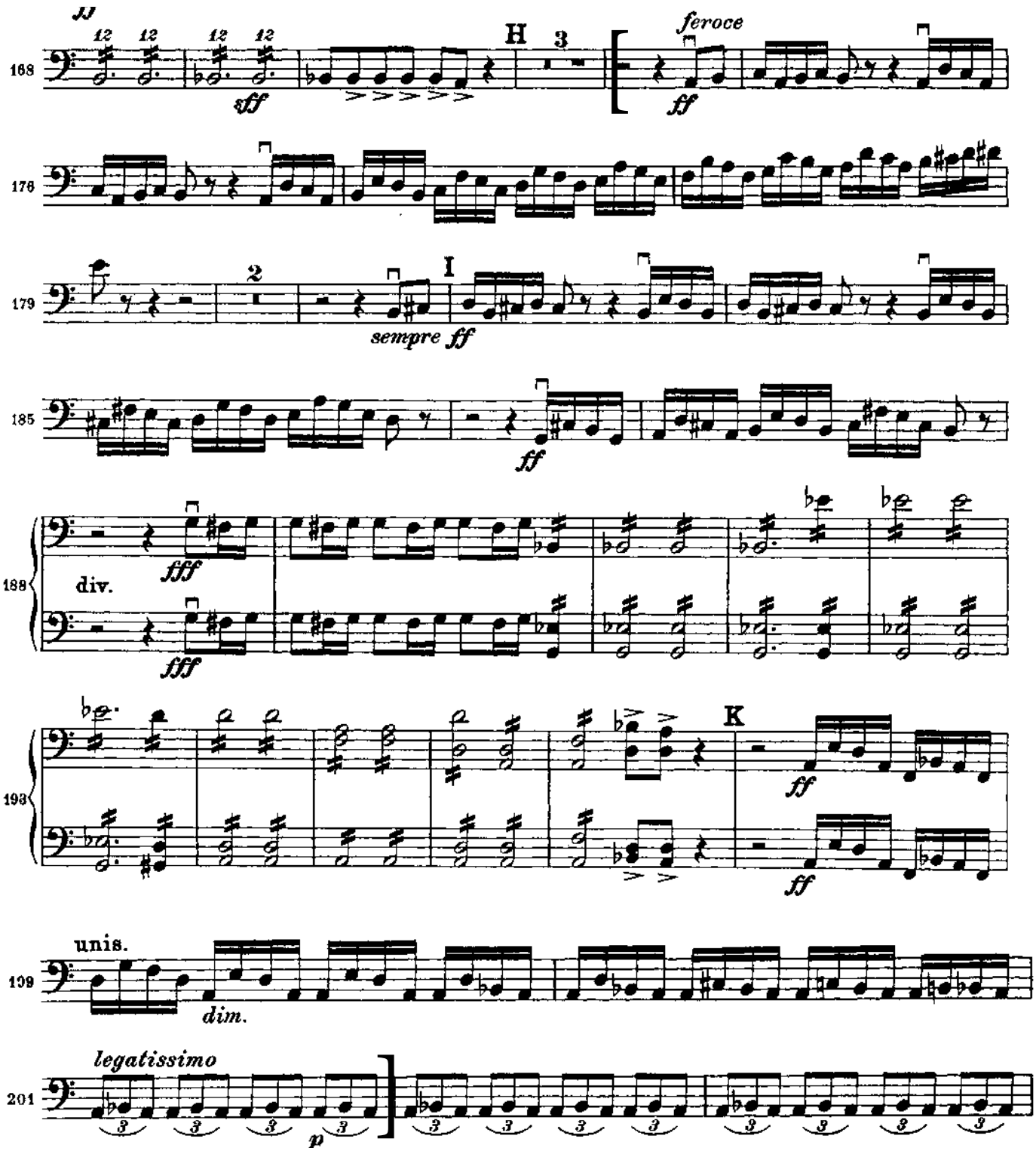


***A. Bruckner: Sinfonia n°4 em mi Bemol Maior: 2°Mov: Compasso 51 até Compasso 83.**

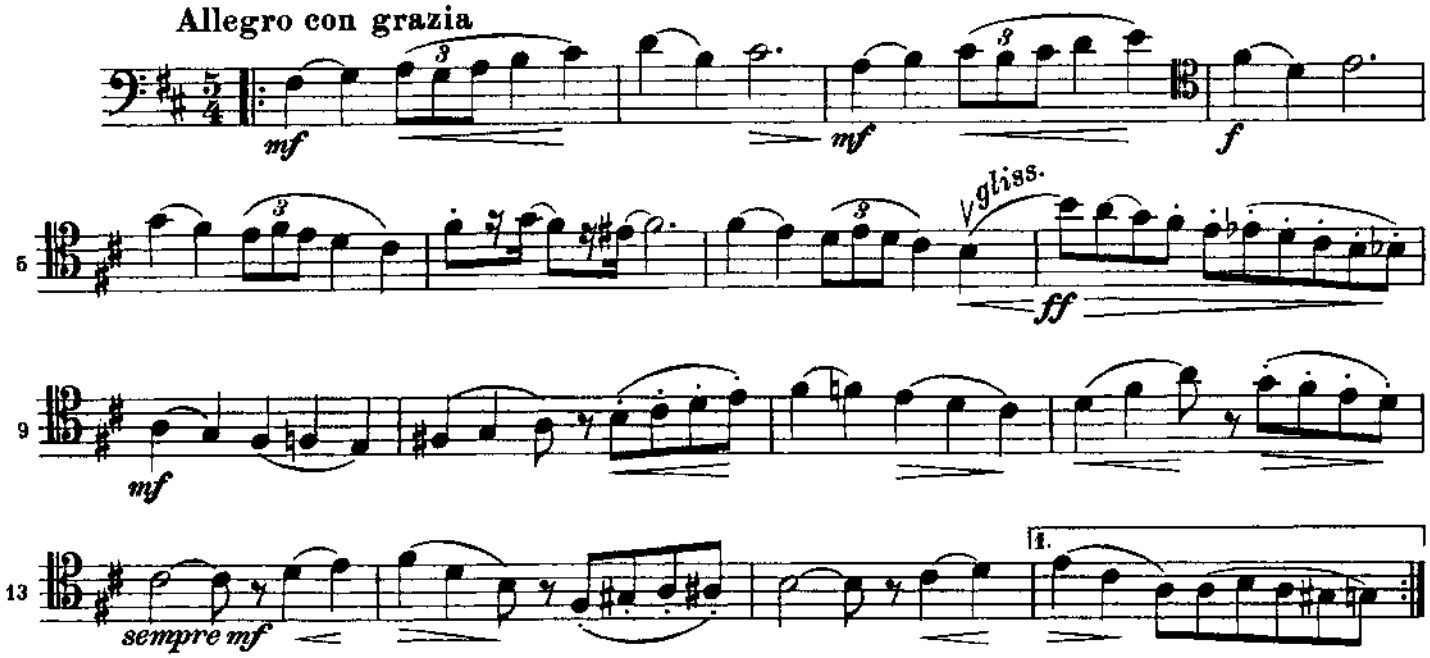


Violoncelo

***P.I. Tchaikovsky: Sinfonia n°6 em si menor, op. 74 ("PATETICA"): 1° Mov.: Compasso 174 até 201.**

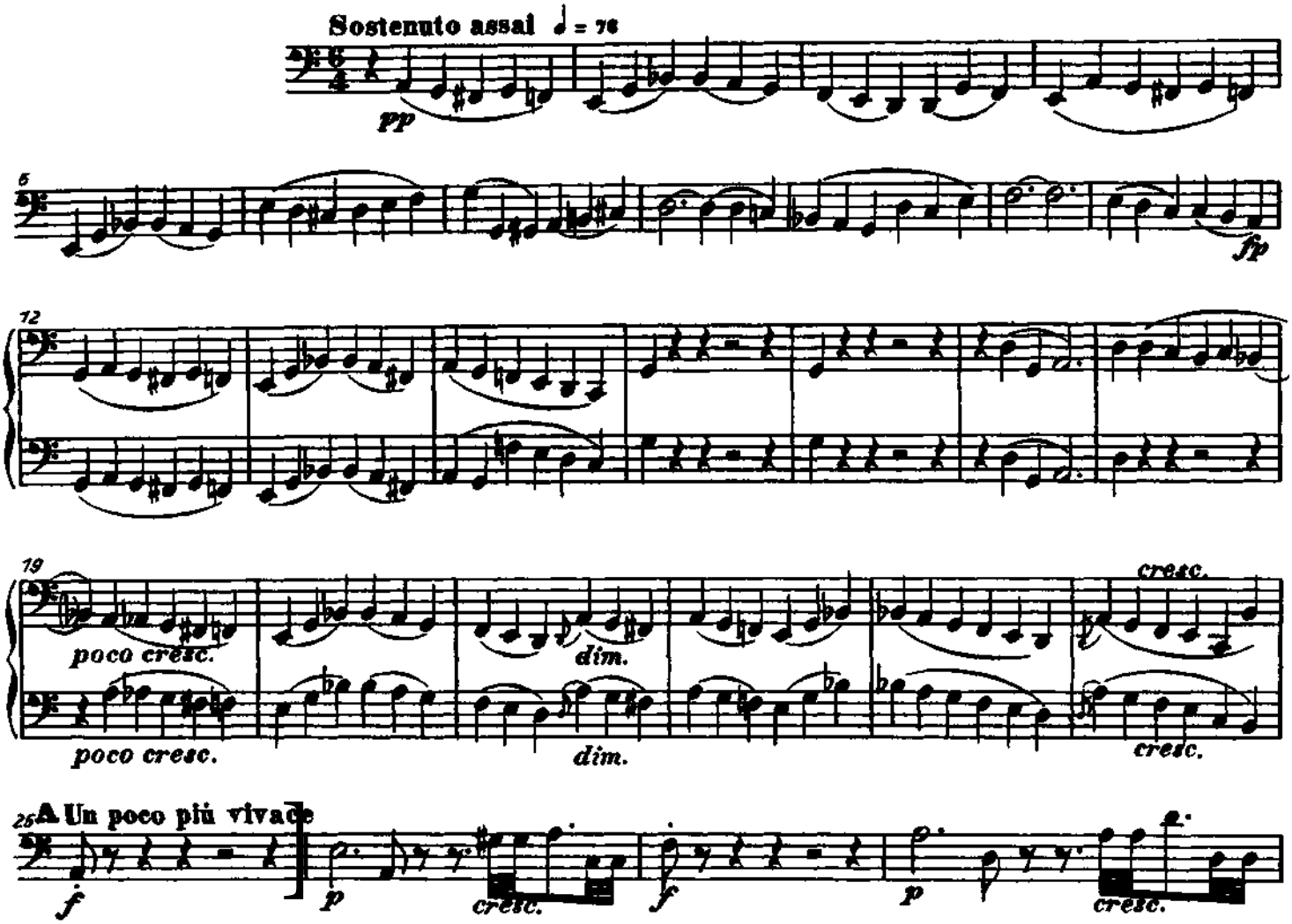


***P.I. Tchaikovsky: Sinfonia n°6 em si maior, op. 74 ("PATETICA"): 2° Mov.: Inicio até casa 1**

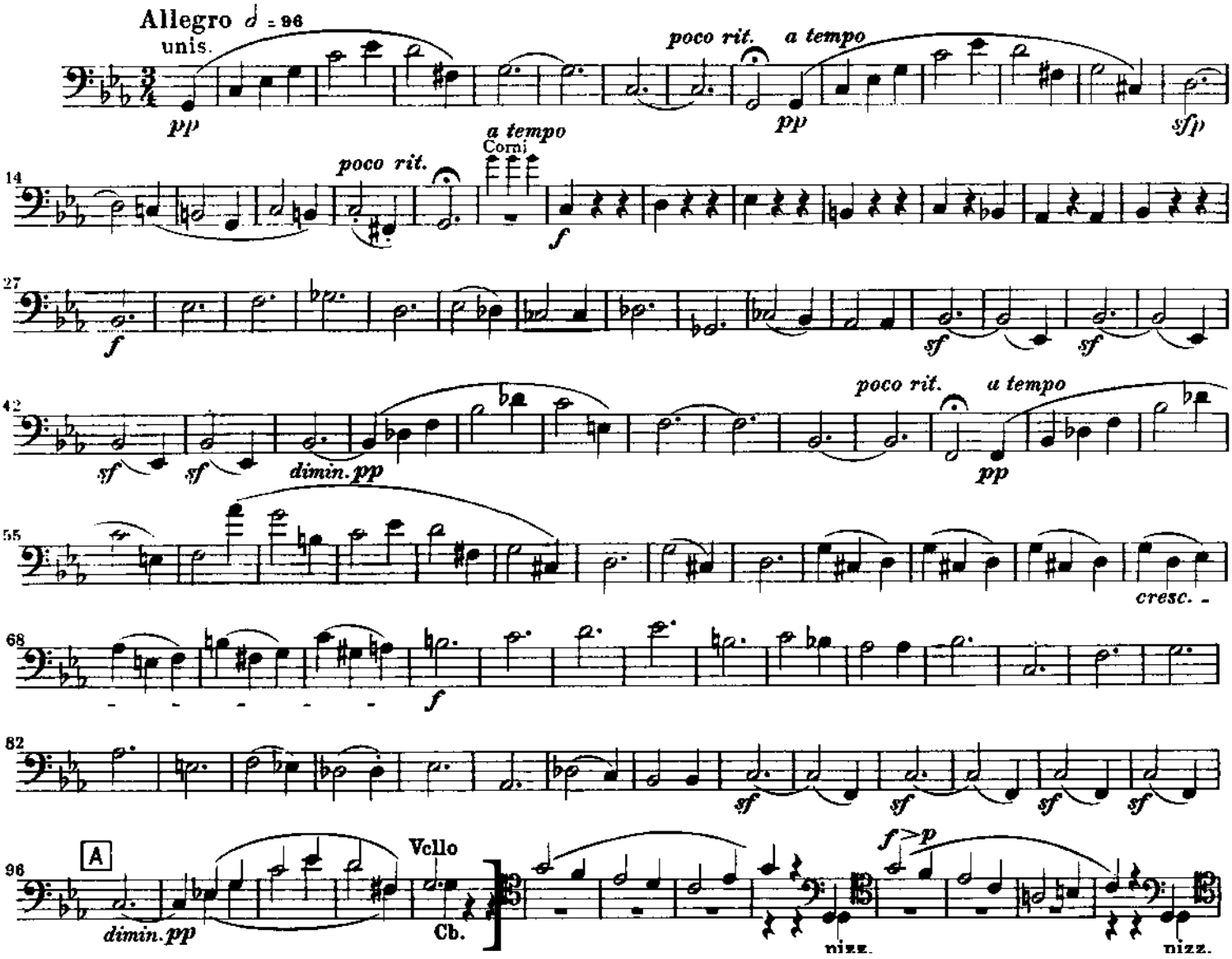


Contrabaixo

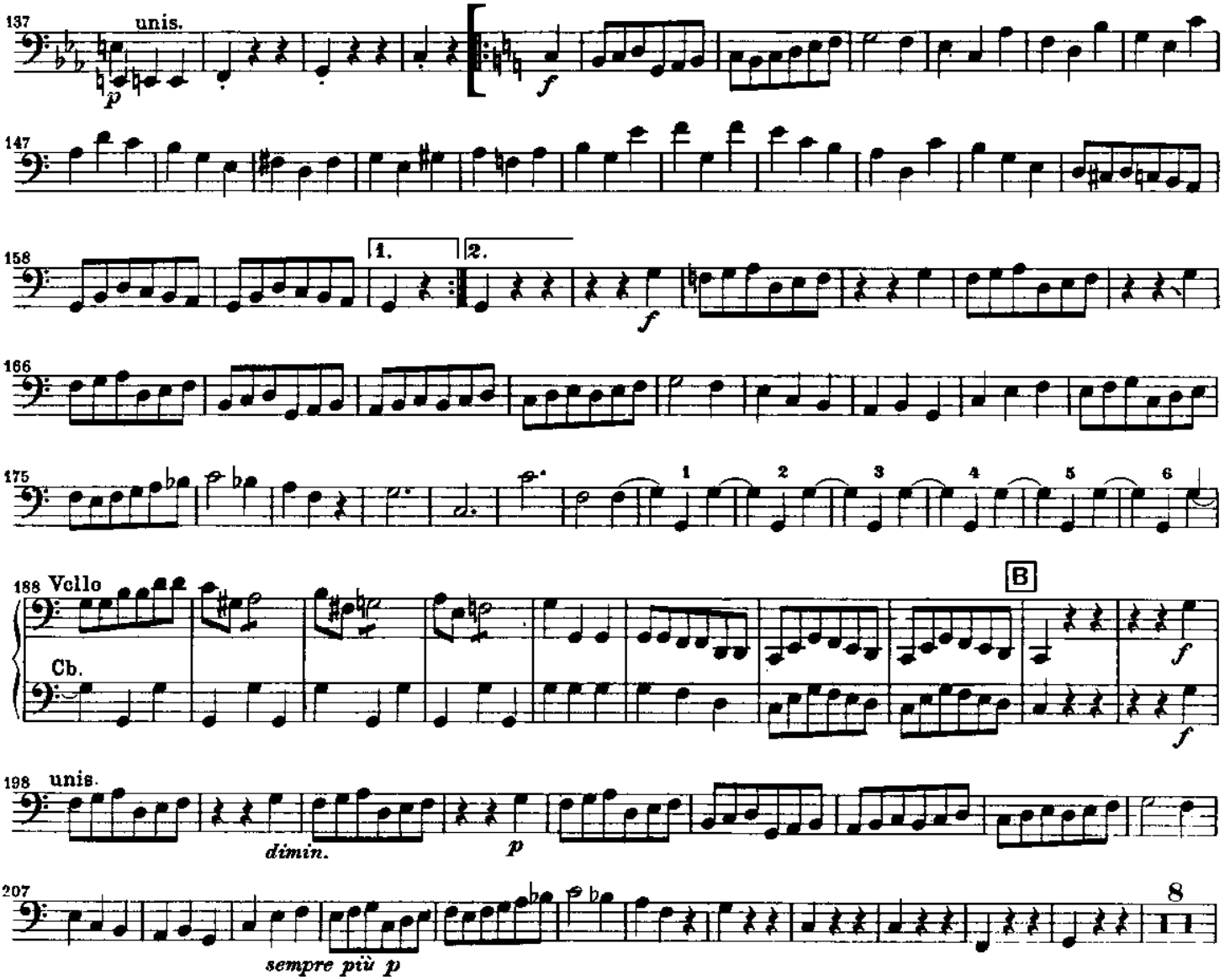
***R. Schumann: Sinfonia N° 2, Inicio até letra A**



***L. Van Beethoven: Sinfonia n°5, Scherzo- compassos 1-100**

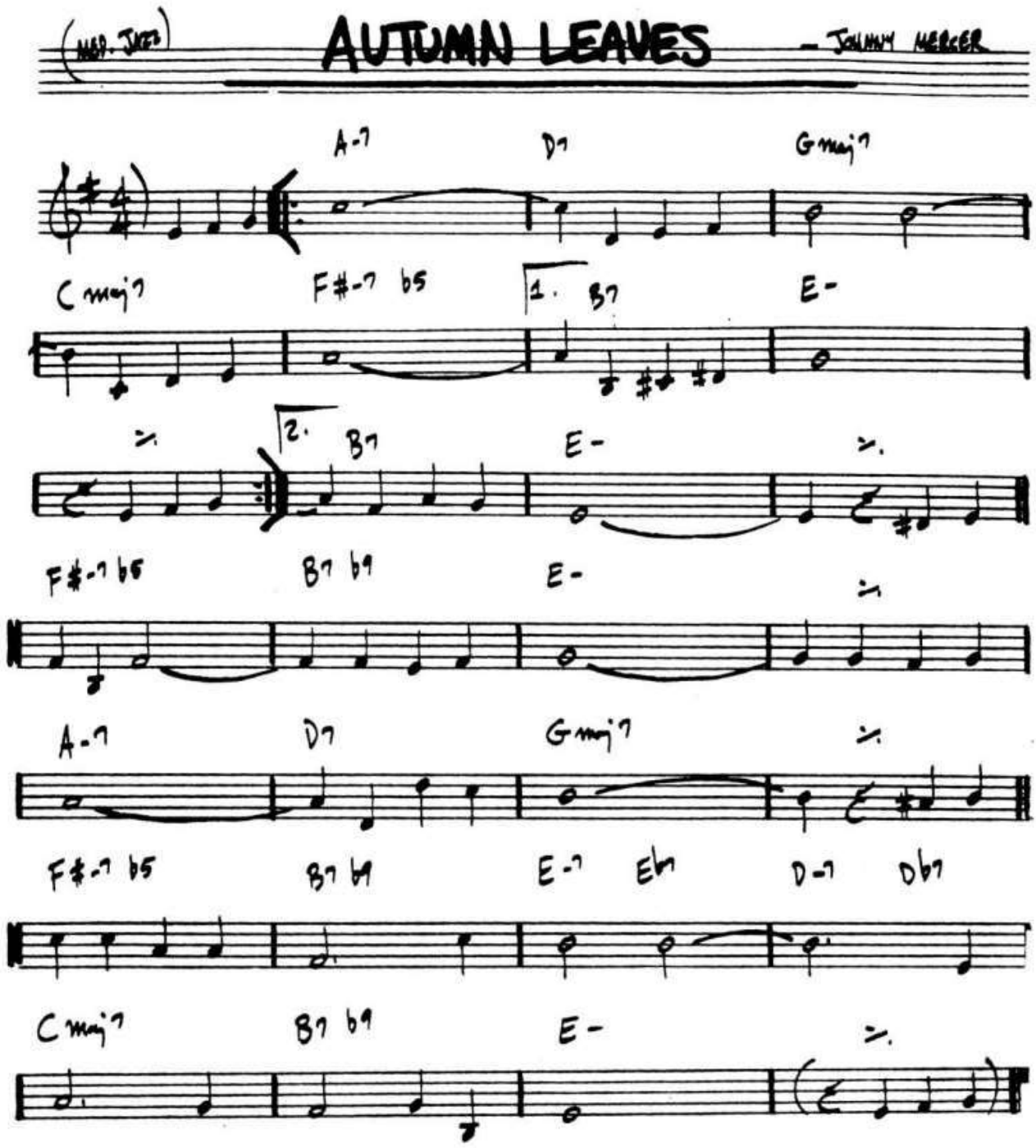


***L. Van Beethoven: Sinfonia n°5, Trio - compassos 140-218**



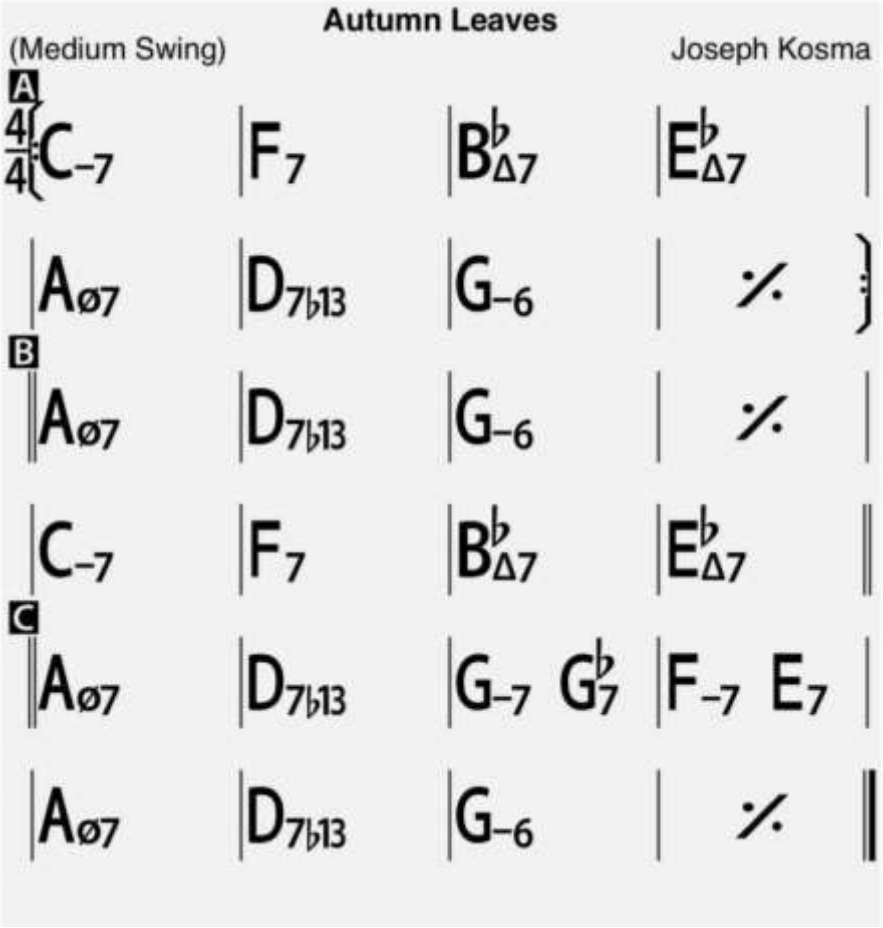
IMPROVISAÇÃO - PARTE COM MELODIA

J. MERCER: Autumn Leaves.



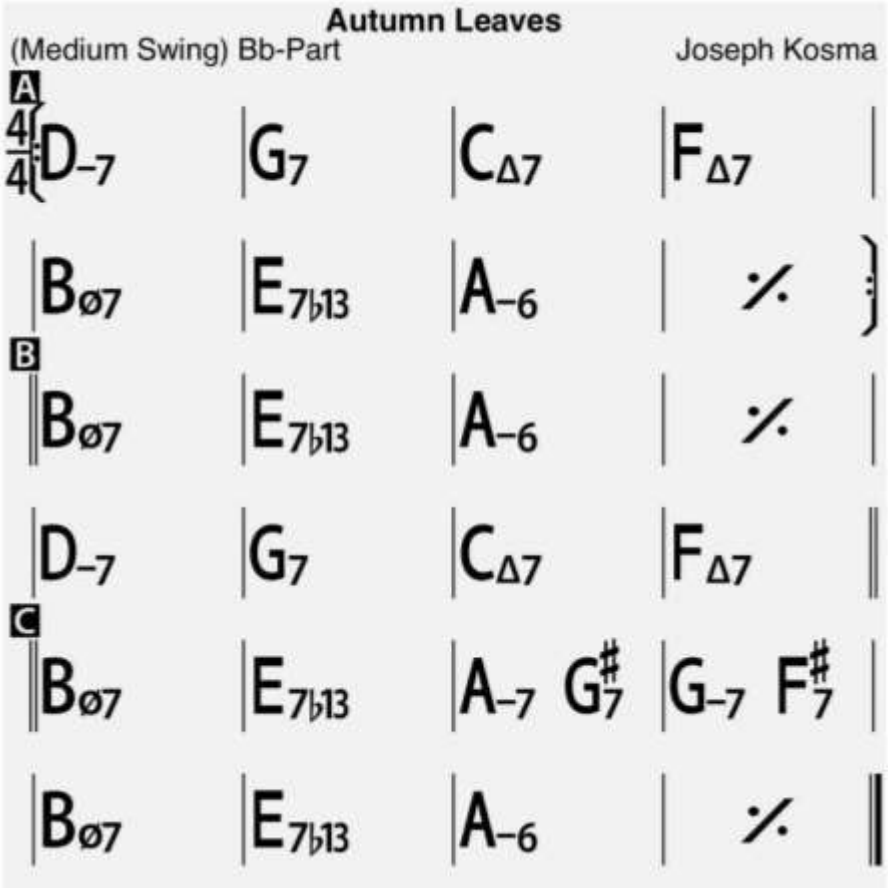
IMPROVISAÇÃO - INSTRUMENTO EM C

J. MERCER: Autumn Leaves



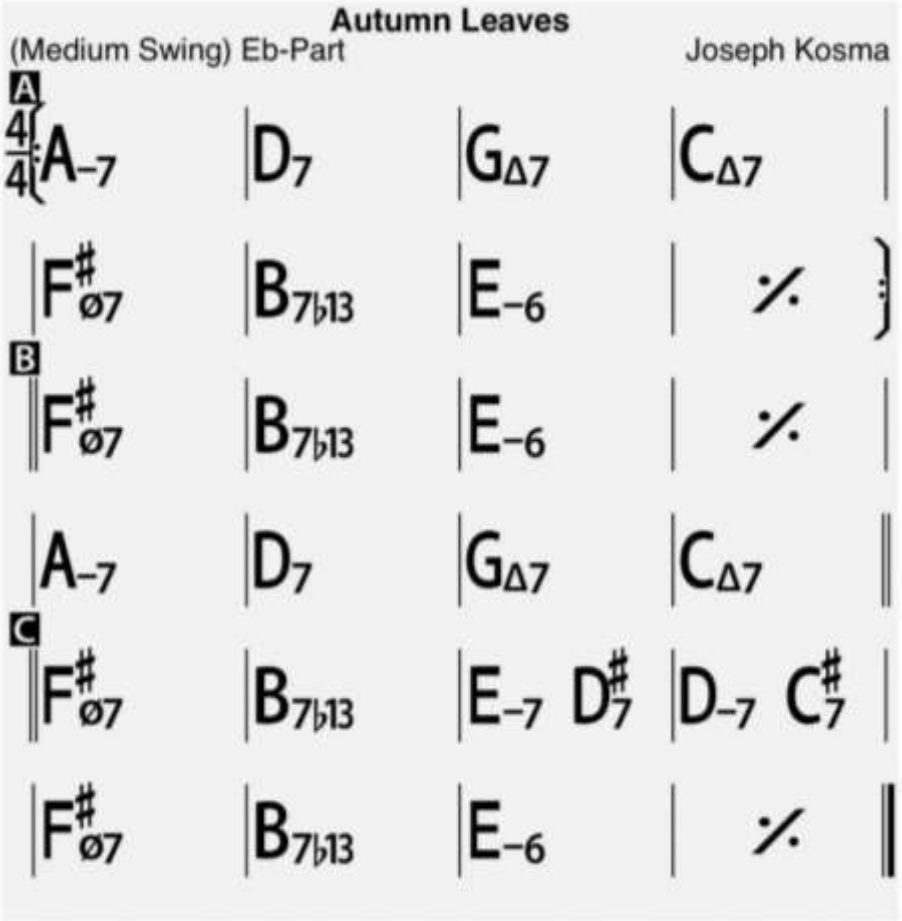
IMPROVISAÇÃO - INSTRUMENTO EM Bb

J. MERCER: Autumn Leaves



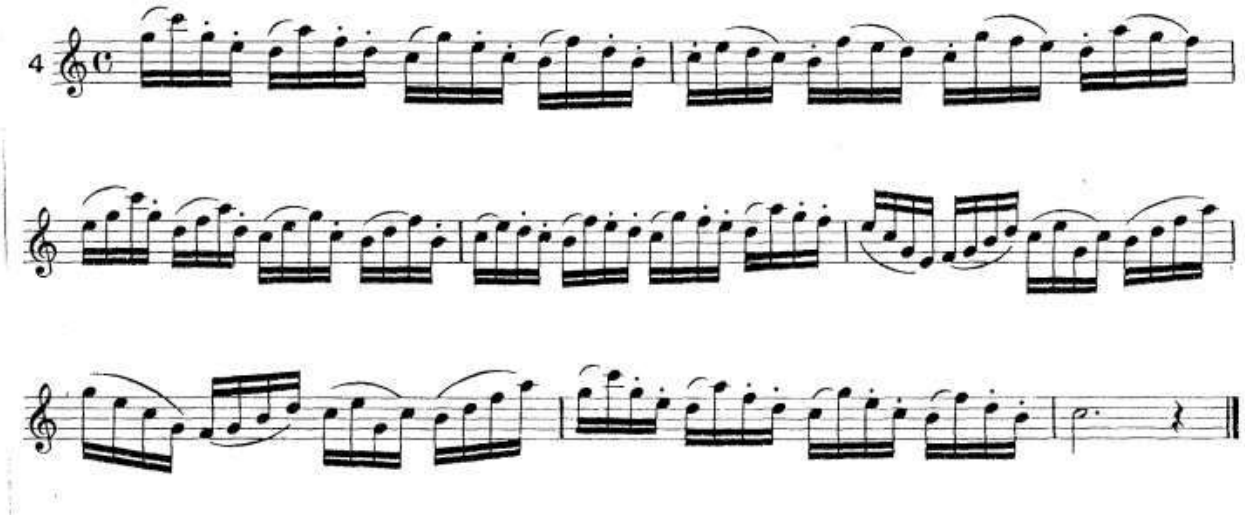
IMPROVISAÇÃO - INSTRUMENTO EM Eb

J. MERCER: Autumn Leaves



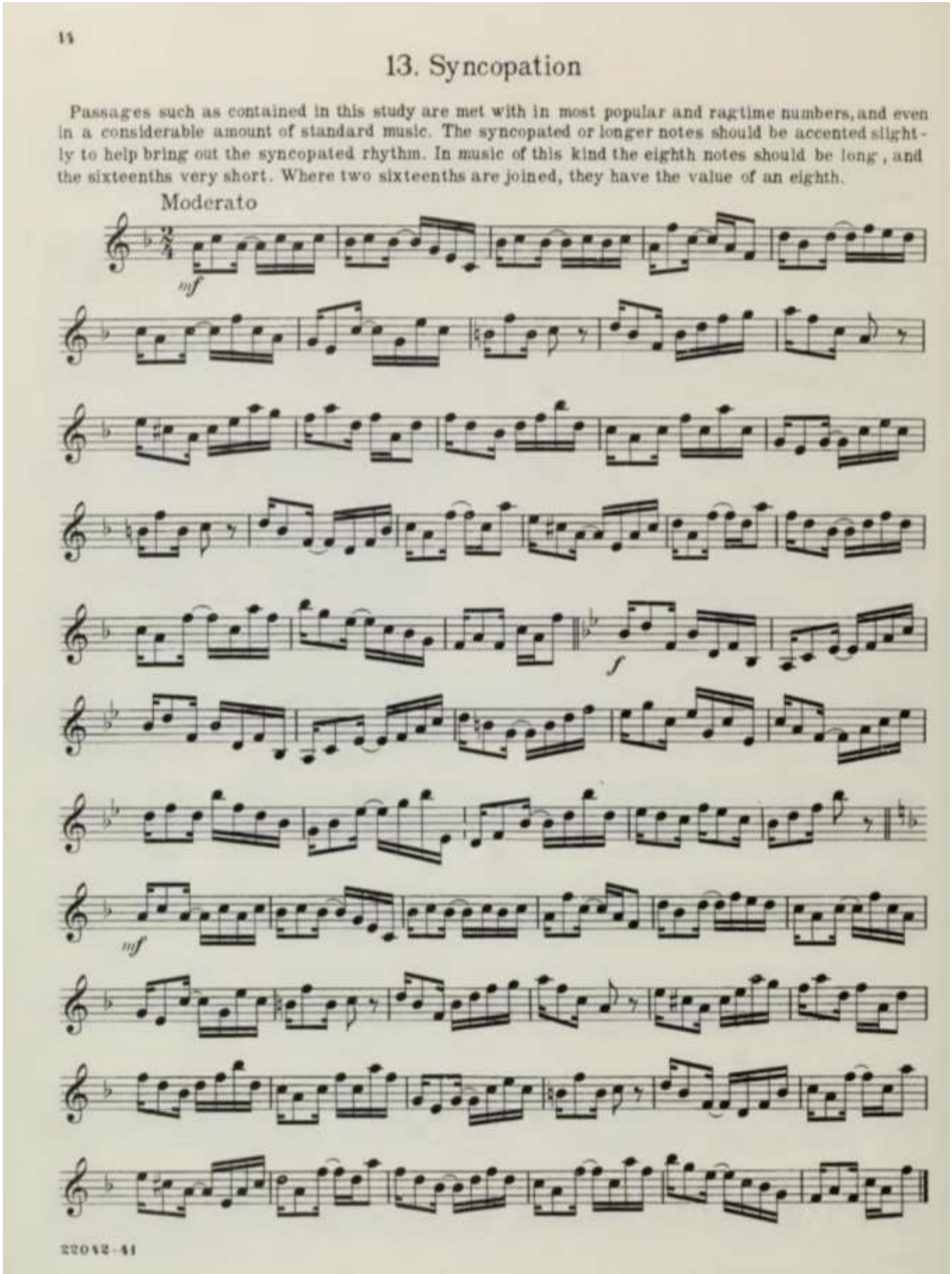
SAXOFONE

RUBANK: Advanced Method Saxophone, Vol. 1, pág. 45, ex. 4.



TROMPETE

E. F. GOLDMAN: Pratical Studies for the Cornet and Trumpet, pág. 14.



14

13. Syncopation

Passages such as contained in this study are met with in most popular and ragtime numbers, and even in a considerable amount of standard music. The syncopated or longer notes should be accented slightly to help bring out the syncopated rhythm. In music of this kind the eighth notes should be long, and the sixteenths very short. Where two sixteenths are joined, they have the value of an eighth.

Moderato

mf

f

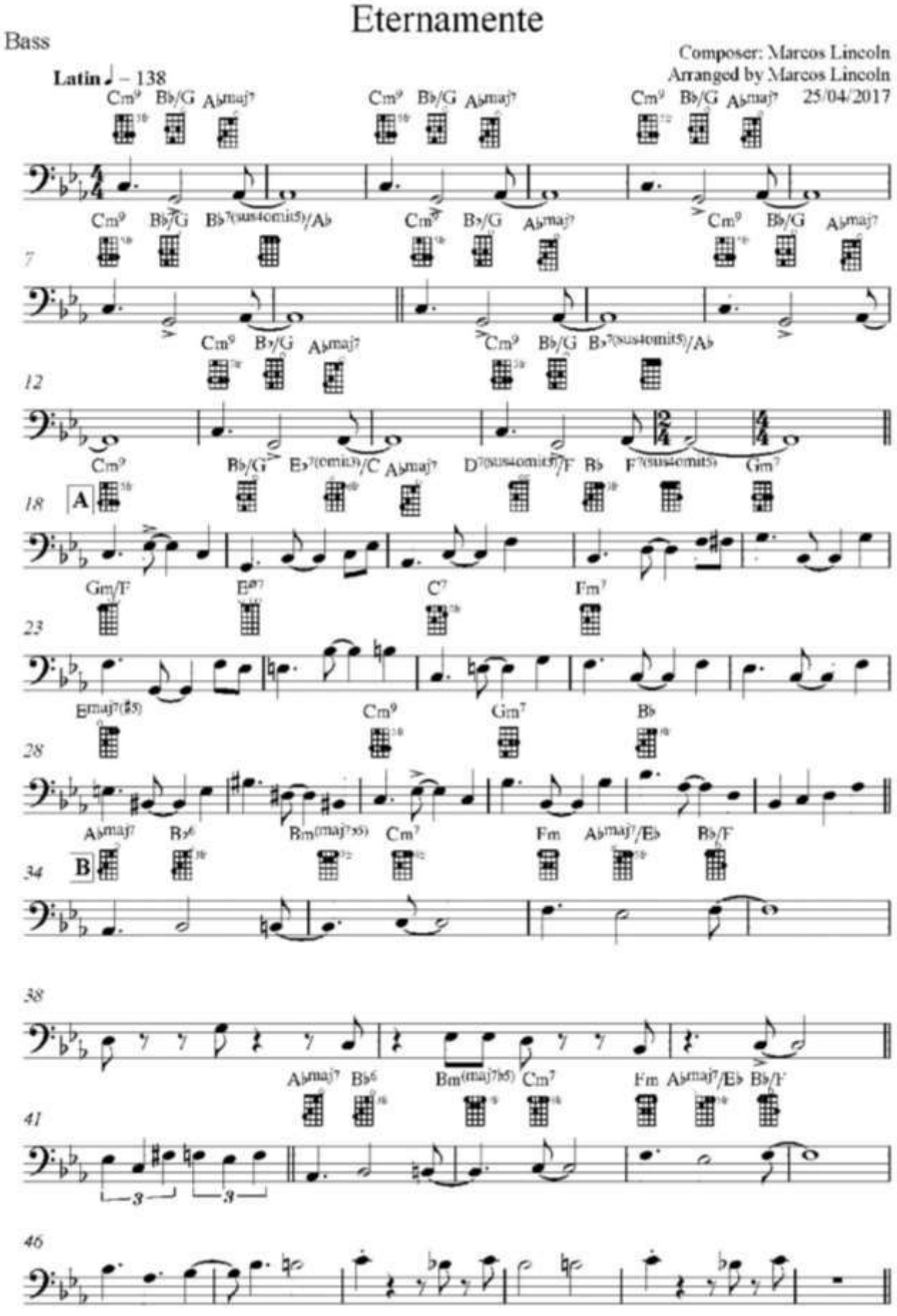
mf

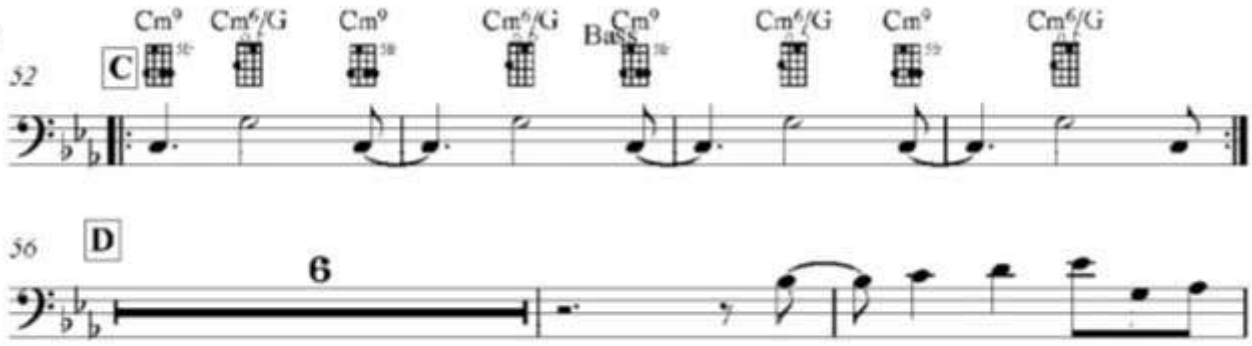
22042-41

TROMBONE

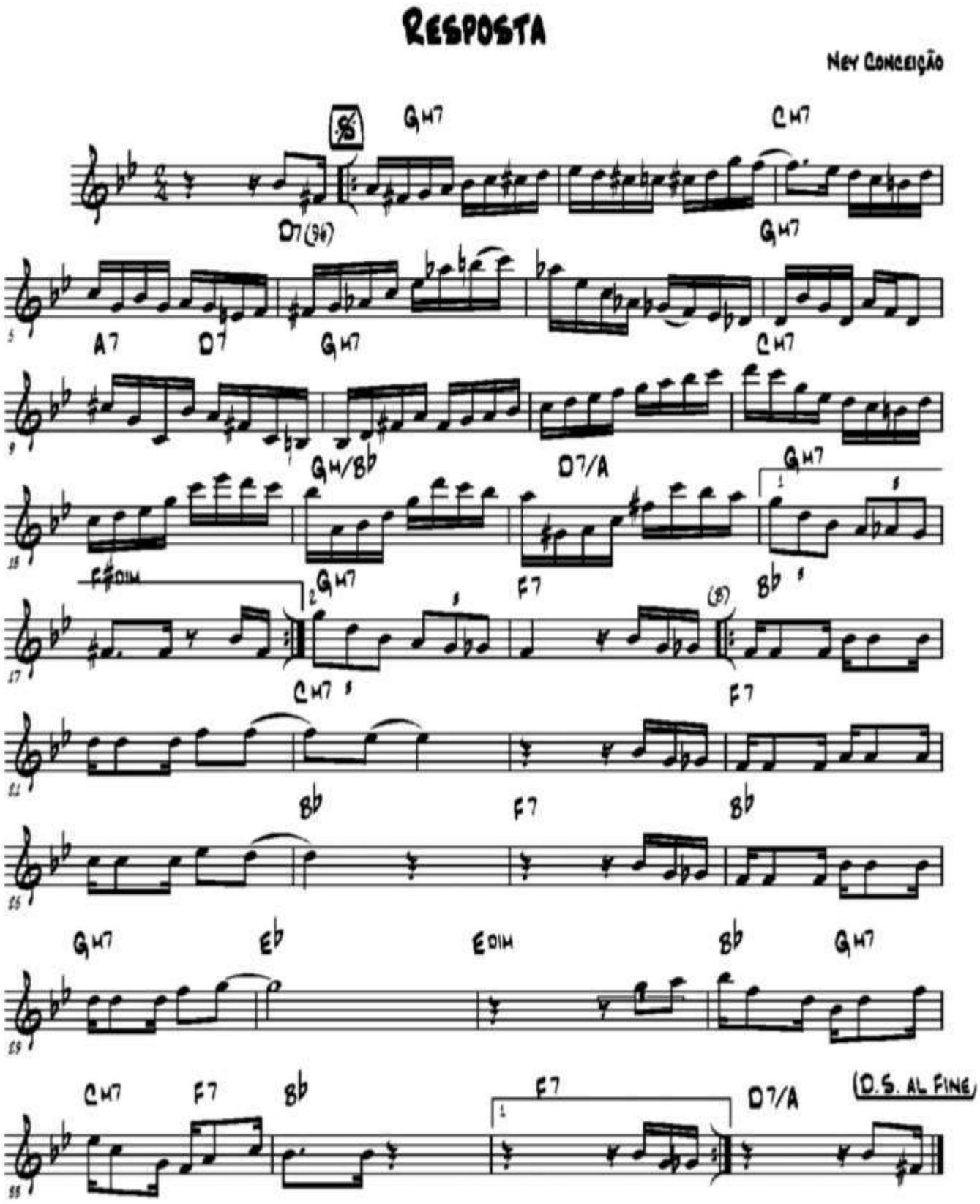
Livro de Exercícios para Trombone, página 19, ex. 42.

CONTRABAIXO ELÉTRICO
M. LINCOLN: Eternamente.




52
C
Cm9
Cm6/G
Cm9
Cm6/G
Bass
Cm9
Cm6/G
Cm9
Cm6/G
56
D
6

GUITARRA
N. CONCEIÇÃO: Resposta.

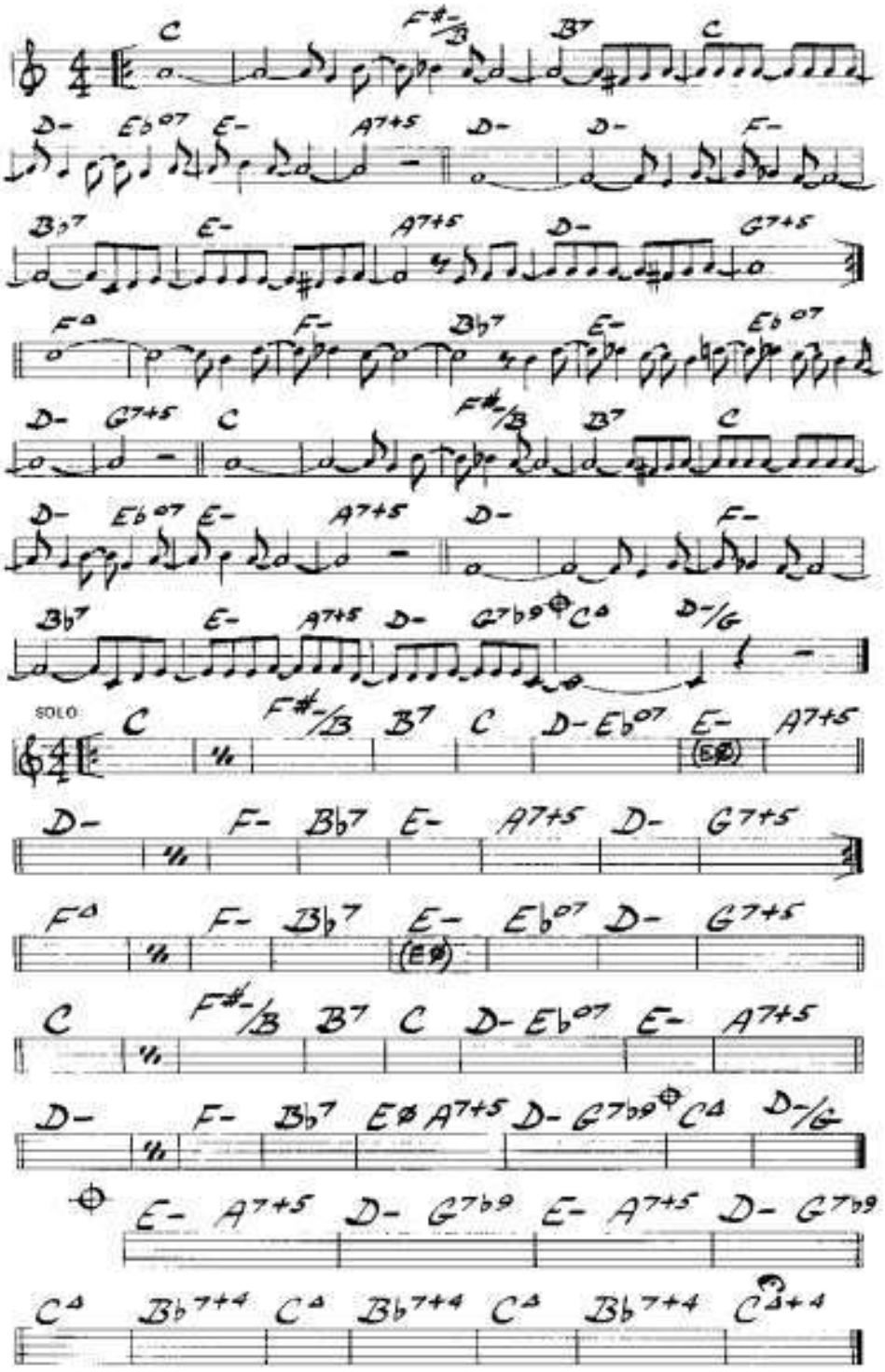


PIANO POPULAR
A. C. JOBIM: Meditação.

Meditation
(Meditacáo)

SIDE 1/TRACK 2
PLAY 4 CHORUSES
♩=146

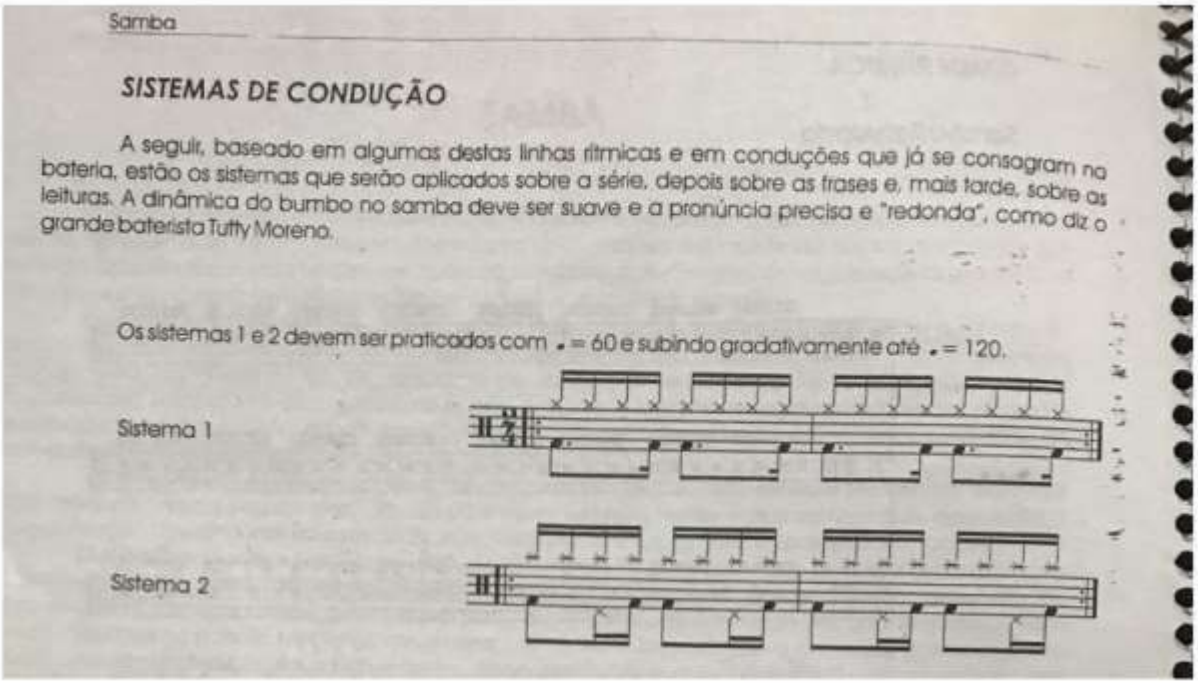
Music by Antonio Carlos Jobim
English Words by Norman Gimbel
Original Words by Newton Mendonca



BATERIA E PERCUSSÃO

Sistemas de condução de samba com variações.

CONDUÇÃO – SISTEMA 2



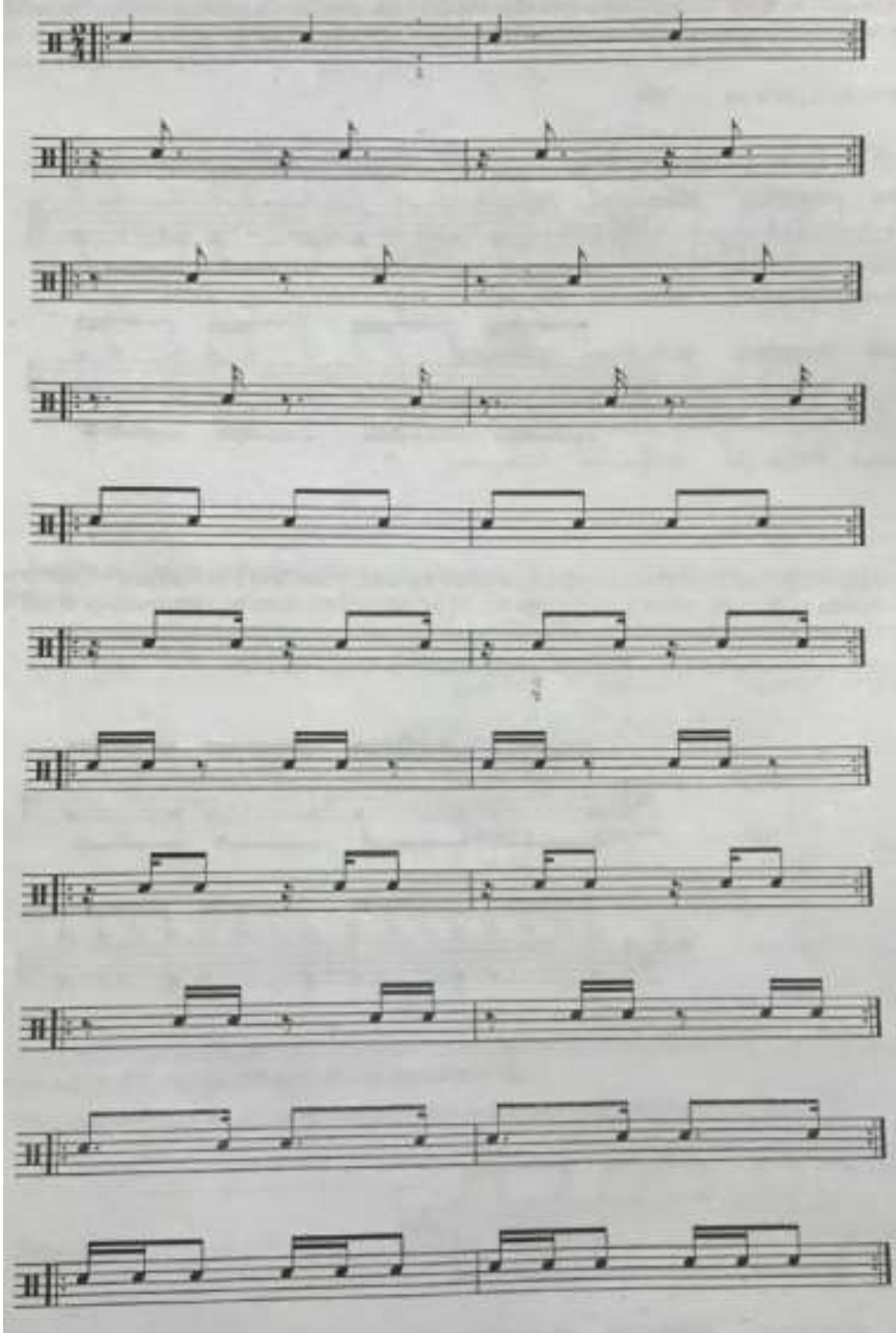
Samba

SISTEMAS DE CONDUÇÃO

A seguir, baseado em algumas destas linhas rítmicas e em conduções que já se consagram na bateria, estão os sistemas que serão aplicados sobre a série, depois sobre as frases e, mais tarde, sobre as leituras. A dinâmica do bumbo no samba deve ser suave e a pronúncia precisa e "redonda", como diz o grande baterista Tutty Moreno.

Os sistemas 1 e 2 devem ser praticados com ♩ = 60 e subindo gradativamente até ♩ = 120.

Sistema 1

Sistema 2

A SÉRIE